

The Musical World.

THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES.—*Goethe*.

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VOL. 44—No. 46.

SATURDAY, NOVEMBER 17, 1866.

PRICE { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S THEATRE.

NOTICE.—The present performances (concluding This Evening) will be final until the commencement of the regular Opera Season of 1867.

LAST WEEK.

LAST NIGHT.—TITENS, WIZIAK, SINICO, SANTLEY, HOHLER, FOLL, GASSIER.—"IL DON GIOVANNI."

THIS EVENING (SATURDAY), NOVEMBER 17 (Last Night), will be presented MOZART'S Opera,
"IL DON GIOVANNI."
Commence at Eight o'clock.

Box-office of the Theatre open daily from Ten till Seven.

SACRED HARMONIC SOCIETY, EXETER HALL.—

Conductor, Mr. COSTA.—The THIRTY-FIFTH SEASON will commence NEXT FRIDAY, NOVEMBER 23, with a performance of Beethoven's Service in C, and Mendelssohn's "Lobgesang" (Hymn of Praise).
Principal Vocalists—Madame Sherrington, Miss Julia Elton, Mrs. Sidney R. Smith, Mr. Sims Reeves, Mr. Lyall, Mr. L. W. Thomas.
The Band and Chorus, the most extensive available in Exeter Hall, will consist of, as usual, nearly 700 performers.
Numbered Stalls, 10s. 6d.; Reserved Area or Gallery, 5s.; Unreserved, 3s. Now ready.

Other Subscription Concerts will rapidly follow.
Subscriptions unpaid should be at once renewed, at the Society's Office, No. 6, Exeter Hall. Stalls, Three Guineas; Unreserved Seats, Two Guineas.
Office, No. 6 in Exeter Hall, open from Ten till Five o'clock.

ELIJAH.—EXETER HALL, TUESDAY, 20TH.—

NATIONAL CHORAL SOCIETY. Conductor, Mr. G. W. MARTIN.—OPENING OF SEVENTH SEASON.—Madame Sherrington, Miss Fanny Armytage, Miss Lucy Franklin, Miss Amy Sheridan, Mr. J. Kerr Gedge (his first appearance in Exeter Hall), Mr. Santley, Mr. Ralph Wilkinson. Organist, Mr. J. G. Boardman. Band and Chorus, 780.—Commence at half-past seven. Tickets, 2s. 3s.; numbered stalls, 5s., 10s. 6d., 21s. Particulars of subscription on application to the Secretary, 14, 15, Exeter Hall.

MR. SANTLEY.—ELIJAH.—EXETER HALL, 20th.

GREAT ST. JAMES'S HALL.—DR. MARY E.

WALKER.—NOVEMBER 20th.—Dr. MARY E. WALKER, from the United States of America, will deliver a LECTURE on Tuesday Evening, 20th November, 1866, to commence at Eight o'clock precisely. Subject—"The Experiences of a Female Physician in College, Private Practice, and in the Federal Army." Platform, 7s. 6d.; Stalls, 5s.; Reserved Seats, 3s.; Balcony, 2s.; Admission, 1s. Tickets and Prospectuses may be obtained at all the principal Libraries and Music-sellers; and at Mr. Austin's General Ticket-office, 23, Piccadilly.

MISS GLYN AT ST. JAMES'S HALL.—MR.

CHAPPELL has the honour to announce that Miss GLYN will give READINGS at the above Hall on November 23, December 7, and December 14, 1866. Friday Evening, November 23, 1866, will be read Macbeth. The whole of Locke's Music to be performed by Mr. Henry Leslie's Choir. First Witch, Miss Edmonds; Second Witch, Miss Foubro; Third Witch, Miss Barnett; Hecate, Mr. Winn. Conductor, Mr. Henry Leslie. Friday, December 7, Antony and Cleopatra. Friday, December 14, King John. To commence each Evening at Eight o'clock.
Sofa Stalls, 6s. (Subscription to Three Readings, 10s. 6d.); Balcony, 3s.; Area, 2s.; Admission, 1s. Tickets at Mitchell's Royal Library, 33, Old Bond Street; Austin's 28, Piccadilly; and at Chappell and Co's, 50, New Bond Street.

ROYAL PAVILION, BRIGHTON.—MESSRS. R.

POTTS & Co. beg to announce a GRAND MORNING CONCERT, Thursday, November 22, 1866, to commence at Three o'clock. Vocalists—Madame Lemmens-Sherrington (of the Royal Italian Opera, Covent Garden), Miss Sherrington (Madame Lemmens's sister), Mr. L. Montgomery; Pianoforte, Madame Coletti; Harmonium, Chevalier Lemmens (who will play the Harmonium in an entirely new style). Conductor, Chevalier Lemmens.
Stalls, 7s.; Family Tickets to admit Four, 21s.; Reserved Seats, 5s.; Unreserved, 2s. To be obtained of R. Potts & Co. (late F. Wright), 167, North Street, and 106, King's Road, where a Plan of the Room can be seen.

ATHENÆUM, CORK.

PROFESSIONAL TESTIMONIAL TO PAGANINI REDIVIVUS.

DEAR SIR,—We, the undersigned, being amongst the recognized musical authorities of Cork, and as many of us have had the honour of being personally and professionally acquainted with the original Paganini, think it our pleasing duty to assert that your playing of fantasia, unaided by any other accompaniment than that supplied by your own violin, was to us a source of wonder and admiration; also, that your performance of the Overture to *William Tell*, upon one string only, and without any hairs to the bow, is absolutely marvellous! and that by it you have, in our opinion, extended the limits of "the possible" in violin playing to a degree hitherto undreamt of even by your great prototype himself; in fact, you have out-Paganini'd Paganini! You cannot fail to awaken in every town the same excitement and enthusiasm that you did here.

(Signed) SAMUEL MAY, Professor of the Violin.

JOHN MAINY, Professor of the Violin.

ROBERT COGHLAN (Professor of the Violin and Leader

of the Ancient Concerts' Society.

WILLIAM WHEELER, Organist of Christ Church.

JAMES WHEELER, Organist of French Church.

ALBERTO MAY, Professor of Music.

Cork, Oct. 29th, 1866.

COLONEL STODARE, EGYPTIAN HALL, PICCADILLY.

MADAME STODARE, Widow of the late Colonel Stodare, announces that, having taken a very prominent part in all her late husband's incomparable Feats of Magic, she has made arrangements (with the assistance of Mr. Firbank Burman, Pupil of the late Colonel Stodare), to resume the Entertainment which has been given by Colonel Stodare at his Theatre of Mystery, Egyptian Hall, with such remarkable success for a period of nearly two years. The First Representations will take place on This (Saturday) Morning and Evening, Nov. 17, at Three and Eight, and will be repeated every Evening at Eight, and on Wednesday and Saturday Afternoons at Three. The surprising illusion of the Sphinx, the Famous Indian Basket Trick, and the Marvel of Mecca, all originally invented and introduced by Colonel Stodare, will be produced in the varied entertainment.

Admission 1s. and 2s.; stalls, 3s., which may be secured at the Box-office, Egyptian Hall, from Ten till Five; and at Mitchell's Royal Library, 33, Old Bond Street.

Ms. JAMES WEAVER, Manager.

CRYSTAL PALACE.—THIS DAY.—SATURDAY

CONCERT AND AFTERNOON PROMENADE.—Handel's "Alexander's Feast." Characters by Madame Lemmens-Sherrington, Mr. Wilby Cooper, and Mr. Lewis Thomas. Crystal Palace Choir. Conductor, Mr. Manns. Admission, Half-a-Crown; Guinea Season Ticket free.

ALFRED MELLON'S CONCERTS Every Evening at

Eight.—COVENT GARDEN.—Last Six Nights of the Season.—Monday next, the Last Meyerbeer Night; first time this season of the "Etoile du Nord" Selection; first appearance of Mlle. Mariot de Beauvoisin. Tuesday, Wednesday, and Friday, Miscellaneous. Thursday, the Last Grand Classical Night. Saturday, Benefit of Mr. Alfred Mellon and Last Night of the Concerts. Mlle. Liebhart every evening.

Refreshments by Spillers & Pond. Acting Manager—Mr. Edward Murray.

ONE SHILLING.

THE MOMENTOUS QUESTION.

CRINOLINE.—Ladies should at once see THOMSON'S NEW STYLE, which, light, graceful, and elegant in outline, combines comfort and economy with the very latest fashion. Observe the name, "THOMSON," and the Trade Mark, "A CROWN." Sold every where.

MR. VAN PRAAG.

MR. VAN PRAAG (the well-known Concert Agent in London) begs to inform his Friends that he is now established, as General Agent for Wines, &c. &c., at BORDEAUX (France), where, through his large connections, he is able to offer WINES either in CASES or HALF-CASES, as well as in Cases of a Dozen Bottles (or more), at VERY MODERATE PRICES. Letters addressed to him, care of Mons. CASILLO, Consul de Venezuela, 6, Rue Chateaux Trompette, Bordeaux, will be immediately attended to.

HERR LOUIS ENGEL begs to announce his return to

Town for the Season. Herr ENGEL will give HARMONIUM RECITALES in November in London, and in the first week of December in Brighton and Hastings. Pupils desirous to join his HARMONIUM CLASSES to address Herr ENGEL, at his residence in London, 31, Grosvenor Street, Grosvenor Square, W.

TO MUSIC PUBLISHERS OR SELLERS.

WANTED by a **YOUNG LADY** who has a thorough knowledge of the Sheet Trade, (having had four years' experience in a first-rate house) an engagement as Assistant. Address, M. N., Messrs. ROBERT COCKS and Co., 6, New Burlington Street, Regent Street, W.

JULLIEN'S CONCERTS, DUBLIN.—**LEVY WALTZ**, composed expressly for Levy, the celebrated Cornet, by **GUGLIELMO**, Every Evening.

Now Ready,

LEVY WALTZ. Composed by **GUGLIELMO**. Price 4s., Solo or Duet.
London: Published by **DUNCAN DAVIDSON & Co**, 244, Regent Street, W.

MDLLE. MARTORELLI-GARCIA will sing **GUGLIELMO's** two most popular Ballads, "THE LOVER AND THE BIRD," and "MEET ME EARLY" (in which she has decidedly electrified her audience wherever she has sung them, at Liverpool), next week.

MISS MABEL BRENT, who has been so eminently successful in **GUGLIELMO's** popular Ballads, "THE LOVER AND THE BIRD," and "MEET ME EARLY," will sing them at Jullien's Concerts, Dublin, next week.

MADAME GORDON will sing **GUGLIELMO's** popular Ballad, "THE LOVER AND THE BIRD," at Norwood, Nov. 19th; and at Croydon, Nov. 26th.

RANDEGGER'S TRIO, "THE MARINERS" ("I NAVIGANTI"), will be sung—Nov. 17th, Manchester; 19th, Huddersfield; 21st, Skipton; 22nd, Penrith; 23rd, Dumfries; 24th, Glasgow—by **MADAME PATEY-WHYTOCK**, **MA. W. H. CUMMINGS**, and **MA. PATEY**.

MADAME LAURA BAXTER will sing at Broughton, Manchester, 19th November; Lancaster, 20th, at Mr. Charles Hall's Concert, Free Trade Hall, Manchester, in "Judas Maccabeus," 29th; at the Liverpool Philharmonic Society, 1st December; at Bolton, in "The Messiah," 4th; Durham, 6th; Wakefield, 7th; Preston, 19th; Sheffield, 14th. All communications respecting engagements to be addressed to 29, Burlington Street, Greenhays, Manchester.

MADAME LAURA BAXTER will sing "THE FAIRY'S WHISPER" (composed by **HENRY SMART**), at Lancaster, Nov. 20th; and Preston, Dec. 12th.

MADAME RABY BARRETT (Soprano) requests that all applications respecting engagements for Concerts, Lessons, &c., be addressed to her, 2, Nottingham Place, York Gate, Regent's Park.

MADAME FLORENCE LANCIA will sustain the principal parts in the Operas: *Faust*, *La Sonnambula*, *Il Trovatore*, *The Rose of Castile*, *Martha*, &c., during the ensuing fortnight, at the Theatre-Royal, Hanley.

MISS BERRY GREENING will sing the Variations on "CHERRY RIPE" (composed expressly for her), at Brighton, 29th; Southsea, 30th; Edinburgh, Dec. 8th; Islington, Jan. 3rd; Russell Institute, Feb. 20th; and at every concert engagement during the ensuing season.

MISS ROSE HERSEE will sing **BENEDICT's** Popular Variations on "THE CARNAVAL OF VENICE," at Whittington Hall, Nov. 28th.

MISS ANNA HILES (*Prima Donna* from Covent Garden and Her Majesty's Theatre) begs to inform Secretaries of Musical Societies and others that she intends to reside this winter in Leeds. All communications concerning Concerts or Oratorios to be addressed, Miss A. HILES, care of Mr. J. RIPLEY, "Royal Liver Office," 5, Meadow Lane, Leeds.

MISS JULIA ELTON will sing **BENEDICT's** favourite song, "ROCK ME TO SLEEP," at Aberdeen, THIS DAY, (Saturday), Nov. 17th.

MISS KATHLEEN RYAN will play **ASCHER's** Transcription on "ALICE, WHERE ART THOU?" and **STEPHEN HELLER's** "LA FEUILLE" and "TARANTELE," No. 2, at the Concert in Aid of the Band Fund of the Corps of the Authors' Fourth Middlesex Volunteer Artillery, at Willis's Rooms, St. James's, on Monday evening, the 26th instant.

MISS FLORENCE DE COUROY will sing "THE SONG OF MAY" (by **WALLACE**), at Henley-on-Thames, Nov. 22nd; and "HARK! THE BELLS ARE RINGING" (by **HENRY SMART**), at Chelsea, Dec. 7th.

THE MDLLES. EMILIE and CONSTANCE GEORGI have the honour to announce their return to London. All communications to be addressed to them, 76, Harley Street, W.; or care of Messrs. **DUNCAN DAVIDSON & Co**, 244, Regent Street, W.

MDLLE. RITA FAVANTI requests that all communications relative to Operatic or Concert Engagements be addressed to her at Messrs. **DUNCAN DAVIDSON and Co's** Foreign Music Warehouse, 244, Regent Street; or to her residence, 28, Abingdon Villas, Kensington, W.

MISS ROBERTINE HENDERSON will sing at Miss Florence Bray's Matinée, St. Leonard's, 22nd inst.; Mr. George Bainbridge's Concert, Westbourne Hall, and Mr. Edwin Gray's Concert, Whittington Hall, 28th; Liverpool Philharmonic Society, Dec. 1st; Mrs. John Macfarren's Concerts, at Bury St. Edmunds, 10th; Newbury, Jan. 22nd; Tonbridge, March 12th; and can accept engagements en route.
19, Newman Street, W.

MDLLE. LIEBHART will sing "THE LIEBHART POLKA," composed expressly for her by Professor MULDER, at Mr. Mellon's Concerts, next week.

MDLLE. MARIOT DE BEAUVOISIN will make her First Appearance at Mr. Alfred Mellon's Concerts on Monday next, the 19th, and will play Every Evening until the close of the Season.

MR. HOHLER, Principal Tenor of Her Majesty's Theatre. All communications, for Concerts and Oratorios, for Mr. HOHLER to be made to Mr. JARRETT, Her Majesty's Theatre.

MR. PATEY will sing "THE MESSAGE FROM THE DEEP" (a New Song, composed expressly for him by Mr. EMILE BERGER), every evening during his Provincial Tour, with Mr. LAND.

MR. CHARLES HALL (Musical Director of the Royal Princess's Theatre) begs to announce his removal to No. 199, Euston Road, N.W., where he is prepared to resume his instruction in VOCAL MUSIC, and give finishing lessons to professional pupils in the Art of Singing for the Stage.

MR. KING HALL having completed his studies at the Royal Academy of Music, under the superintendence of the most eminent masters, requests that all communications, respecting Lessons on the Pianoforte, Harmony, and Composition, also engagements for Concerts and Solrées, be sent to his residence, No. 199, Euston Road, N.W.

MR. LEONARD WALKER, Bass Vocalist, is open to engagements for Concerts, Private Parties, &c.; also for teaching English and Italian Singing on moderate terms. No fee for trying voices on Tuesdays and Fridays, between the hours of 11 and 1 a.m., at his residence, 23, Carlton Road, Kensington Park, two minutes from Westbourne Park Station.

MR. TRELAUNY COBHAM will sing "ALICE, WHERE ART THOU?" at Whittington Hall, November 28.

MR. ALFRED HEMMING will sing "ALICE, WHERE ART THOU?" at Hanover Square Rooms, Tuesday, Nov. 27.

MR. EMILE BERGER will play his admired Piano-forte Compositions, "FLORA MACDONALD'S LAMENT" and "HUNTINGTOWER," at the City Hall, Glasgow, this Saturday, Nov. 17th; and at Kirkcaldy, Monday, 19th; Dumfries, Thursday, 22nd; and Kilmarnock, Friday, 23rd.

MR. ALFRED HEMMING will sing "ALICE, WHERE ART THOU?" at Leicester, Nov. 19th; and at Canterbury, Nov. 26th; and "THE MESSAGE," at Canterbury, Nov. 26th.

MR. FRANK ELMORE will sing his admired song, "AIRY, FAIRY LILIAN," at the Eyre Arms, Wednesday, Nov. 21st.

SIGNOR GUSTAVE GARCIA and MADAME MAR-TORELLI-GARCIA, having finished their Provincial Concert Tour, are free to fill up a few dates before and after the 23rd and 24th inst. (when they will give Two Grand Orchestral Concerts at St. George's Hall, Liverpool). Address—41, George Street, Portman Square, Hyde Park.

THE LEGEND OF ST. CECILIA. Words by **HENRY F. CHORLEY**. Music by **JULES BENEDICT**. In Limp cloth, 4to., 6s.; cloth boards, 8s. "There is but one opinion, that the Cantata is by much Mr. Benedict's best work. The reception of St. Cecilia was a genuine triumph."—*Athenaeum*. LAMOND COCK, ADDISON, and Co., 62 and 63, New Bond Street, London, W.

THE LEGEND OF ST. CECILIA.—"Father, whose blessings we entreat," the Contralto Song, is published in G or B flat, price 3s. LAMOND COCK, ADDISON, and Co., 62 and 63, New Bond Street, W.

THE LEGEND OF ST. CECILIA. **JULES BENEDICT.**—The select subjects from this successful Cantata, arranged for the Piano, with (ad lib.) Accompaniments, for Flute, Violin, and Violoncello, by W. H. Calcott. Solo, 5s.; Duet, 6s.; Accompaniments, 1s. each. LAMOND COCK, ADDISON and Co., 62 and 63, New Bond Street, W.

THE LEGEND OF ST. CECILIA.—The Prelude and the Funeral March, composed by **JULES BENEDICT**. Price 3s. LAMOND COCK, ADDISON, and Co., 62 and 63, New Bond Street, W.

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CRYSTAL PALACE CONCERTS.

These concerts are being carried on with rather an increase than a diminution of the healthy spirit to which they owe their well-earned fame and position. Six have been given already; and in the course of the first five, among other things, have been produced—the fourth Symphony and the *Éroica* (No. 3) of Beethoven; the Italian Symphony of Mendelssohn; the second Symphony (in C) of Schumann (which gains on every hearing); and the Symphony in C major (*"Jupiter"*) of Mozart. In the way of overtures we have had—the *Ruy Blas*, the *Hebrides*, and the *Meeresstille* of Mendelssohn; the *Zauberflöte* of Mozart; the *Der Freischütz* and *Abu Hassan* of Weber; the *Sapphire Necklace* of Mr. Arthur Sullivan; and the *Alfonse und Estrella* (played sometimes under the name of *Rosamunde*) of Schubert. The Grand Fantasia, Op. 15, of Schubert, for piano and orchestra (Herr Fritz Hartvigson, pianist), Paganini's first concerto (violin, Herr Wilhelmj), and last, not least, Professor Sterndale Bennett's third Pianoforte Concerto (pianist, Madame Arabella Goddard), have also been given; together with a selection from Meyerbeer's music to *Struensee*, and a "Grand" (very grand) *Suites de Valaas*, entitled "*Rendezvous*," due to the pen of M. Gounod—some, like the concerto of Professor Bennett, for the first time at the Crystal Palace. A retrospective catalogue of the vocal music at these five concerts would needlessly fill up space; but enough has been adduced to shew that the same excellent principle which governs the Monday Popular Concerts in St. James's Hall governs the Saturday Winter Concerts at the Crystal Palace.

The programme of Saturday afternoon (the sixth concert) was of uncommon interest. One of the best of Haydn's twelve grand symphonies, composed for the Subscription Concerts in London, directed by the violinists Salomon and Cramer, was introduced for the first time at the Crystal Palace. The symphony in C minor, the ninth of the Salomon set, contains an air, with variations, which only Haydn could have written; a minuet, with a trio for violoncello solo (well played by Mr. Reed), with which the late Robert Lindley, from time to time, used to delight two generations of our forefathers; a nobly constructed first *allegro*, and a *finale* that might have been written by Mozart, the influence of whose great symphony in D, and still greater symphony in C (the so-called *Jupiter*—his last) is felt all through. Amateurs predisposed to twit Mozart with his early obligations to Haydn should remember that whatever obligations Mozart incurred were paid back by him with interest. Haydn's first visit to London, where he composed the twelve symphonies for Salomon, was in 1790, the year before Mozart's death; and Mozart's last three great symphonies (in E flat, G minor, and C major) were written from June to August, 1788. What a deep impression they must have made upon Haydn—his predecessor, contemporary, and survivor, who was sixty years old when Mozart died, at thirty-six—appears in all the later symphonies of the former, and in none more emphatically than in the ninth of the Salomon set—the one performed so admirably and received so warmly at the Crystal Palace concert on Saturday. The audience would willingly have heard both the variations and the minuet twice; but, seeing that the programme was somewhat longer than usual, Mr. Manns was wise in not acceding to their wish. To the symphony succeeded Siebel's air, "*Quando a te*," from the first act of M. Gounod's *Faust e Margherita*; and the vigorous war song, "*Honour and arms*," from Handel's *Samson*. About these it is enough to say that they were well given—the former by Madame Patey-Whytock, the latter by Mr. Patey.

The next instrumental performance was for several reasons the most interesting of the day. First it introduced something wholly unknown in this country; secondly, the something unknown was by Franz Schubert, whose smallest effusions are now as eagerly looked after as his greatest were neglected in his lifetime; thirdly, this unknown music is as truly beautiful as it is truly original; and lastly, the performance was as near perfection as any orchestral performance we can remember. The incidental pieces composed by Schubert for the drama of *Rosamunde* (in 1823, at Vienna) comprise two *entr'actes*, a romance for mezzo-soprano voice, three choruses, and ballet. The drama, from the luckless pen of the Baroness Helmine Chezy, the same who smothered Weber's genius in her *Euryanthe*, was only played two or three times, and the music of Schubert till very lately remained lost to the world. The orchestral score and parts, indeed, of four of the pieces are not to be found, having been mislaid, or probably lost, by those who at one time held possession of all that Schubert left, from whose indifferent guardianship Robert Schumann rescued the great symphony in C major, and other works were happily abstracted by worshippers of Schubert's genius. In obtaining what was to be obtained in its original shape, as the composer wrote it down, out of the music of *Rosamunde*, from the Vienna music publisher, Spina (now, we believe, possessor of all the MSS. of Schubert), those who direct the management of the Crystal Palace Saturday Concerts have done good service; and it is much to be regretted that only an instalment, instead of the whole, could be procured. For this instalment, however, we have reason to be thankful. It included an *entr'acte* in B

minor, the romance for mezzo-soprano voice, and an *entr'acte* in B flat major. The first *entr'acte* ("*allegro molto moderato*"), and by far the most important, is one of those magnificently gloomy inspirations with which Schubert, nearly always depressed when not subject to an exuberant flow of animal spirits, was so frequently visited. It is such a movement as we can fancy only one other composer imagining; but then Beethoven would have treated it in quite a different manner. The sudden transition from the minor to the major key near the close is one of the most extraordinary surprises in music. The entire movement is a masterpiece of sombre colouring; and though (on account of its gloom being scarcely once dispersed by a bit of sunshine) not devoid of a certain oppressiveness which at the conclusion leaves, as it were, a conflicting sense of relief and disappointment, the hearer feels that it might go on in the same strain ever so much longer and still hold the attention spell-bound. A sense of power is ever there, and a feeling that the master is bending you to his tone of mind with irresistible fascination. The other *entr'acte* (*andantino*) is of a wholly opposite character. Those acquainted with the charming pianoforte *impromptu* in the same key (B flat major) will recognize a slight reminiscence in the opening bars; but all the rest is different. This *entr'acte* is one unbroken flow of tune—in a strain of gentle softness, of its kind unique—and arranged for the orchestra with consummate art. We can hardly recall an unpretending score more full of subtle and delicate touches. The performance of these remarkable *entr'actes* would alone have repaid a visit to the Crystal Palace. As Schumann said about a performance of the *scherzo* in Mendelssohn's A minor symphony—"the instruments seemed to talk to each other;" and this, moreover, throughout in a beautifully managed undertone, as difficult to realize as it is delightful to listen to. Thus the *entr'actes* were heard with Schubert's own instrumentation. Not so the romance ("*Der Vollmond strahlt auf Bergeshöh'n*"), the instrumental parts of which are unfortunately unobtainable. Mr. Manns, however, undertook the not very grateful responsibility of scoring the accompaniment for orchestra; and though we cannot but think it would have been discreeter, under the circumstances, had he used the pianoforte arrangement, we must in fairness compliment the zealous conductor on the good taste and extreme ability with which he has accomplished his task. The romance—a beautiful romance even for Schubert—was sung with such charming expression by Mdlle. Enequist as to win a hearty and unanimous encore. The audience, too, would fain have heard the gentle second *entr'acte* once again; but this was not to be. On the whole, the impression made by Schubert's *Rosamunde* was as genuine as that created by any new music we remember at the Crystal Palace Concerts, where so much that is new, as well as so much that is good, is constantly brought forward.

After Schubert's music came "*The Captive's Dream*," the clever *scena* composed by Mr. Osborne for the recent Worcester Festival, and given now as before by Mr. Cummings, with excellent effect; a somewhat laboured duet of Schumann ("*Ich bin dein Baum o Gärtner*"), sung by Madame and Mr. Patey, with pianoforte accompaniment; a brilliant violin solo, on airs from Bellini's opera *Il Pirata*, composed and performed by Mr. H. Blagrove; and the *cavatina* from *Lucia di Lammermoor* ("*Regnava nel silenzio*"), assigned to the versatile Mdlle. Enequist—one and all of which were favourably received. Then, after the customary five minutes' interval, Mendelssohn's ever welcome concert overture, *Meeresstille und Glückliche Fahrt* (*Calm Sea and Happy Voyage*), was played by the orchestra as we are disposed to think we never heard it played before by any orchestra. In an interesting note Mr. Manns calls this "*the third of the four concert-overtures*," whereas in reality it is the second, having been composed in 1828, two years before the *Hebrides*. True the author carefully recast it some years later; but it should be borne in mind that he also almost entirely rewrote the *Hebrides*, the original version of which is in possession of Mr. Moscheles, while the autograph MS. of that which is now generally known belongs to Professor Sterndale Bennett.* There are very few published works by Mendelssohn that were not revised, in some cases (as, for example, the *Walpurgisnacht*) almost rewritten, before they passed into the hands of the engraver. The *Meeresstille* was composed two years later than *A Midsummer Night's Dream*, and five years earlier than *Melusine* (*Ouverture zum Märchen von der schönen Melusine*), the last—and as Mendelssohn himself thought, the best—of the four concert overtures. The very fine performance of the *Meeresstille* brought the excellent concert of Saturday worthily to an end.

A word is due to the directors of the Crystal Palace, in acknowledgment of the liberal spirit which has induced them to afford the conductor of their Saturday concerts that increase in the numerical strength of his orchestra, which alone was wanting to complete the efficiency of the performances. There are now thirty violins and ten violas, with sixteen violoncellos and basses. Of the competency of the wind instruments in the orchestra of Mr. Manns it would be superfluous to speak. Had there been any doubt about it the execution of Schubert's *entr'actes* on Saturday would effectually have set all doubt at rest.

* Presented to him by Mendelssohn.

Letters to Well-known Characters.

TO J. H. MAPLESON, Esq.

DEAR MAP,—The excellent performances at Her Majesty's Theatre are, I am glad to see, thoroughly appreciated by the critics. Some of their articles, nevertheless, in my opinion, lose their weight by not appearing till a week after the performance. This has no doubt been observed by one of your staunchest advocates, who, to give double force to his eulogy, publishes it a week before the performance. You brought out *Don Giovanni*, with Santley as Leporello, on Wednesday afternoon, the 14th inst.; and the following very just criticism appeared in *Bell's Weekly Messenger*—of Saturday, the 10th inst:—

"On Wednesday morning *Don Giovanni* was represented, with Mr. Santley as Leporello, a performance that was looked forward to with much interest and curiosity, and fulfilled public expectation, his version of the Spanish waiting man being well conceived and the music splendidly sung."

Bis dat qui cito dat. This is far better than a lukewarm, shilly shally support; and I congratulate Santley and yourself, being, as always, your hearty well-wisher,
CAPER O'CORBY.
Balligarry, Castle Crow, Nov. 16.

TO DISHLEY PETERS, Esq.

DEAR SIR,—The Norwich Festival being, happily, over, and the directors having, I hope, provided themselves with copies of the Book of Etiquette (so that they may learn the politeness which comes instinctively to their betters), I address a few lines to you, chiefly because I have nothing to say. I dare remark that they will not, on that account, be the less welcome to you, for—not to be too periphrastical—I do not observe that directness of purpose is absolutely essential to secure the insertion of contributions to the *M. W.*

How is it, my dear friend, that though distinguished persons are always being written to, or at, in your columns, those persons do not reply? I cannot think that you are narrow-minded enough to refuse the right of answer. Indeed, I know that your abstract love of "copy" would induce you to look affectionately at almost any MS., and you would at any time rather print any letter than consign it to the waste-basket. Then, how is it that the incessant appeals to the attention of the Illustrations meet with no typographical recognition? * You inform Horace Mayhew how to make classical verses;—Ponnius the Elegant sends you none. You apprise the gifted E. S. Dallas that you would like to see his *Gay Science* (so should I); but has it been forwarded to your office? You mention to Shirley Brooks that Bathur of Ledbury is anxious to see him, yet the author of *Sooner or Later* (a delightful novel, so far, which is as far as the end of No. 1), who is reported to be the politest man (for an author) in England, never writes to thank you. You signify to Sutherland Edwards that music of a very high quality has been heard in some out-of-the-way place or other; and he, a notoriously urbane gentleman, does not reply, even to the extent of saying that he does not care for you or your music either. You tell Charles Kenney that he has translated the Italian Hymn of Freedom very admirably (and you say truly); but he has not the common courtesy to ask you how the deuce you should know whether he had done it ill or well. These are only some specimens of the silence which is extorted by your letters. Why do not these extraordinary men—I may say these d—d extraordinary men—answer? Are they all sons of Justice Silence? Do they all think that though speech is (Shaver) Silver, silence is golden? But surely there is a time to use silver instead of gold. I always do at a collection in church.

It occurs to me, therefore, to suggest to you that you might well proceed to measures for rectifying this objectionable state of things, and for causing the individuals who are addressed in your columns to make the replies which are demanded by the courtesy due to the public. But I am for beginning with mild and suasive treatment. You may lead any author to the inkstand, but you cannot make him write. The gentlemen I have named are the very soles of serenity and pinks of politeness, but I think that every one

* Very good words. I am proud of them.

of them who might be addressed in an unseemly fashion would be uncommonly likely to intimate that in the quarters down to which Virgil conducted Dante accommodation might be found for the offender, and that he was at liberty to take up his quarters, permanently, there. Dictation is out of the question.

But I think that if you, Sir, were to write a charming note to each of the gentlemen whom I have named (I except Virgil and Dante) and were to "indict them to a feast"—one of those delightful dinners which you arrange so well, and over which you preside with the happiest mixture of neglect and * * *—they would come, for they like good society. You might ask a few choice spirits (I do not understand the phrase) to meet them. And when the good wine shall have done its office, and the harmony of the evening begins to be disturbed by oratory, you might suggest to these shining lights that the *M. W.* would be much improved by their contributions. Then (for I would mix the fortiter with the suaviter) you might also say that if they are deaf to that appeal, it will be your duty to the public to cause letters to be written for them. Knowing what those men know, and what I know of your own eminent hands, I believe that this terrific menace would have its effect.

Try it, old boy—I mean respected Sir—and at all events give the dinner, and ask yours ever,
SHEGOG BEANS.
Blow-fly and Gumbriel, Simmery Aze.

[In the foregoing, maugre the humorous pseudonym of "Shegog Beans," few Muttonians will recognize the trenchant wit and sharp philosophy of Mr. Zamiels Owl, less readily than does ABRAHAM S. SILENT.]

TO SHIRLEY BROOKS, Esq.

SIR,—*Glowworm*, which probably you seldom, if ever, see, states that the comets, Toole and Sothern, have been moving in the same orbit and treading upon each other's tails. Toole arrives in Birmingham, covers walls with his name, and all well, until Sothern arrives and covers walls—or what part of them Toole has left—with his name. Then Toole gnashes teeth and whispers vengeance against Sothern. At next town Sothern gets start, and all well, until Toole arrives with posters (larger than ever), and then Sothern gnashes teeth, and stammers vengeance against Toole. I hear that wherever they (the comets) meet they fall to with knives and forks over dinner. Both have been doing business. It is remarkable. A hopeful actor can make more money in the country than in London. It is remarkable that the one who makes the most money in the country is Toole. Besides being comedian, Toole possesses a temperament which makes troops of friends. Swells in stalls ask him to dinner, and gallery boys stop him in street to say he "does the Dodger stunning." Toole is as polite to "god" as to swell. There is no charm equal to good-nature.
Short Commons, Nov. 14. T. DUFF SHORT.

[*Glowworm* got the story from *Birmingham Daily Post*, which got it from *Birmingham Daily Gazette*, which got it from *Liverpool Daily Post*, which got it from *Inverness Courier*, which got it from *Norwich Argus*, which got it from *Worcester Journal* (Berrowe's), which got it from Horace Mayhew, who got it from Samuel Toper Table, who found it at the King and Beard, where it was dropped by A. S. S.]

TO JULES BENEDICT, Esq.

RESPECTED SIR,—Mr. Costa has addressed the following letter to Mr. J. F. Hill, the local chorus master of the Norwich Festival:—

"DEAR SIR,—I beg to convey to the ladies and gentlemen of the Norwich Festival choir my warmest thanks for the great care and precision with which they performed their parts in my oratorio *Naaman*, and to assure them that I shall ever remember with great satisfaction my visit to Norwich in 1866. To you, Sir, I am also particularly indebted for the pains you took in drilling them; and permit me to congratulate you for the pleasure you must feel in presiding over such a magnificent body of fine fresh voices and good musicians.—Believe me yours, very truly,
"59, Eccleston Square, Nov. 6." M. COSTA."

The late Mayor of Norwich (Mr. Nichols) has been requested to express to the citizens of Norwich the great gratification which the Royal visitors experienced in the hearty welcome accorded to them, and the loyalty, good-will, and exemplary conduct manifested by all classes.

Lord Stafford, who entertained Prince and Princess Wales at

"Cossy" (the local name) during their visit to Norwich, has acceded to request of Norwich Town Council to sit for a commemorative portrait to be placed in St. Andrew's Hall. The accounts of the Norwich Festival are not made up, but further examination on the part of secretary and treasurer shews that actual receipts were more than already published, some wealthy patrons of the festival having purchased tickets without using them. It is calculated that combined concert and ball receipts of 1866 exceeded those of 1863 by 450*l*. On the other hand, the Royal visit entailed extra expenditure of 600*l*. to 700*l*., so that the surplus for local charities is not likely to exceed 1,000*l*.—I am, respected Sir, respectfully,
 NOKES OF NORWICH.
Lame Dog St., Rampant Horse St., Nov. 12.

TO DISHLEY PETERS, Esq.

DEAR DISHLEY,—Certain Professors of the Divine Art of Music claim for it the power of elevating and refining and spiritualizing, and doing all sorts of wonderful things. And this is their defence (and if true, not a bad one) against the irreverent outside world, which profanely remarks that a great musician is generally found to be, out of his art, a great bore. Still, some portion of the musical world has a fine sense of the fitness of things, and a reasonably good notion of what vulgarians call "puffing." I am always delighted to vindicate the characters of any class which is habitually and unjustly attacked. I have now the opportunity of doing so. There is a fiddler, whose real name I do not know, but who has modestly taken that of the deceased—well, I do not wish to help to puff a gentleman who can puff himself so notably, and I will say, therefore, the deceased STRADUARIUS, or STRADIVARIUS (d. 1728), and who made fiddles. I will suppose that the puffing gentleman calls himself STRADUARIUS REDIVIVUS, and that provincial critics have no word of remark upon this piece of sweet taste, but accept the same, and laud the fiddler as if he were a JOACHIM. These facts would not be very remarkable as times go. But look at this certificate which the fiddler publishes. I will not give the real name of the city, though it is a beautiful one, and I even disguise the name of the signatories, though I hardly know why I should take the trouble to do so:—

ATHENÆUM, BROGUETOWN. PROFESSIONAL TESTIMONIAL TO STRADUARIUS REDIVIVUS.

DEAR SIR,—We, the undersigned, being amongst the recognized musical authorities of Broguetown, and as many of us have had the honour of being personally and professionally acquainted with the original STRADUARIUS, think it our pleasing duty to assert that your playing of fantasias, unaided by any other accompaniment than that supplied by your own violin, was to us a source of wonder and admiration; also, that your performance of the Overture to *William Tell*, upon one string only and without any hairs to the bow is absolutely marvellous: and that by it you have, in our opinion, extended the limits of "the possible" in violin playing to a degree hitherto undreamt of even by your great prototype himself: in fact, you have out-Straduariused Straduarius. You cannot fail to awaken in every town the same excitement and enthusiasm that you did here.

(Signed) SAMUEL JUNE, Professor of the Violin.
 JOHN RAINY, Professor of the Violin.

ROBERT COGWHEEL, { Professor of the Violin
 and Leader of the Ancient Concerts' Society.

WILLIAM PEDALS, Organist of * * * Church.

JAMES PEDALS, Organist of * * * Church.

ALBERTO JUNE, Professor of Music.

Broguetown, Oct. 29th, 1866.

I commend the above to the notice of the Professors of the Divine Art. To take the name of a great dead man, and to vulgarize it, as has been done in this case, are not acts that I should think worth notice. Fiddlers must live, or at least they think so. But if the "Recognized Musical Authorities" of an important city endorse that sort of mountebankery, I think that the Professors of the Divine Art generally should be aware of this new homage to its dignity; and so I throw away a couple of paragraphs on a fiddler's puff.—Yours, dear Dishley, as always,
 85, Fleet Street, Nov. 14.

Punch.

TO MR. PUNCH.

REVERED SIR,—I've done what I could, I've heard what I could, I've seen what I could, and the best reporter in the world could not have done, heard, or seen any more. You must complain to the authorities if my account is unsatisfactory. I don't believe that anybody else, professionally engaged, could have managed better, only as far as letter-writing goes. They may, perhaps, have more vivid imaginations. I found out the exact route the Prince was to take, and posted myself in an excellent position. Some idiot (or designing fellow belonging to another paper, as I afterwards discovered) suggested that I could get a better view by ascending the Cathedral tower. Remembering how Dr. W. Russell saw the battle of Thingummy from a similar place, and how somebody observed the movements of the Russians by going up in a balloon in the Crimean War, I jumped at the notion, and, enthusiast that I am, jumped off my form, and made for the Cathedral as fast as my legs could carry me, stumbling only twice over the rough stones of the city, and grazing my knees but slightly. No matter; no one is going to buy me, and my future wife won't require a warranty. Besides, you said you'd pay all expenses, and a slip of diachylon and a glass of brandy-and-water won't ruin you. I did get to the top of the tower, and couldn't see anything, having, unfortunately, left my glasses behind at the hotel. Rushing down again, I had another severe fall, but I did not complain, except about the brandy-and-water, which I was obliged to take again, in order to set myself on my legs, and which was, I am sorry to say, not so good as it might have been. By the time I had regained the street, the Prince had passed: at least, I believe he had, as I waited there for two hours after the crowd had departed, and didn't get a glimpse of him.

While commencing my letter to you on the stirring events of the day, the waiter informed me that the Prince was coming back. I rushed to my window, and was surprised at the absence of anything like a crowd. I afterwards discovered that the Prince had gone down another street. This comes of going to a second-rate hotel: I told you that you might as well have paid my bill at the best, but you wouldn't, and this is the consequence.

In the evening I went to hear Mr. Sims Reeves sing at the Hall. He didn't sing, so I can't tell you much about him. Cummings sang. I didn't hear him either, because in consequence of some informality in my ticket I couldn't get in. I went to bed early, and believing that the Prince was passing my room about eleven at night, I cheered from under the bedclothes; but I wasn't to be humbugged into running to the window. Mr. Arthur Sullivan's new overture is a great success. I am delighted with it. I didn't hear all of it; in fact, I didn't go, having mistaken the time; but a friend, who attended the concert, whistled a few bars to me, with which I was enchanted. I did get a place for Signor Benedict's *Cantata*; but, unfortunately, hadn't my evening dress with me, and as that costume in my seat was indispensable, I was obliged to leave. I heard what I could of it from outside: but can't convey to you any distinct notion of its beauties. Adieu! I am, reverend Sir,
 YOUR REPORTER OF FESTIVALS.

Blind Alley, Nov. 12.

[Mr. Punch should rate his "Reporter of Festivals" for that bit about the *cantata*. "Signor" (why Signor?) Benedict's *St. Cecilia* was performed in the morning, and, therefore, "evening dress" was not "indispensable," but dispensable.—A. S. S.]

TO E. S. DALLAS, Esq.

SIR,—On Saturday, deputation, headed by Revs. Newman Hall, Hugh Allen, Spence, and gentlemen connected with metropolitan religious societies, waited upon John Manners, First Commissioner of Office of Works, with members of Lord's Day Rest Society, to urge views with respect to Sunday bands in public Parks. Memorial, setting forth points to urge, stated that memorialists believed "only way of preserving Sunday as day of rest and worship" was to uphold Divine command—"to keep it holy." "Sanctity of Sabbath, its only safeguard; and although opposed to any effort to compel observance, we are opposed to every effort to prevent persons from enjoying Sunday as day of rest. Attempts to secularize and make holiday of day of rest, such as establishing of Sunday bands in parks, have this tendency." Document stated that men were employed to play secular music in Parks, and others "permitted openly to break laws prohibiting sale and hawk of goods on Sundays by crying programmes of music played;" bands injured Sabbath and ragged schools, and drew young people from religious duties; from bands hundreds of persons (both sexes) flocked to public-houses and tea-gardens; bands encouraged Sunday labour; bands were annoyance "to many who pass through Parks, because collecting crowds in one spot." Concluding paragraphs said that Government opposed "assembling of persons in Parks to hold meeting or preach Gospel," yet allowed crowds to listen to secular music on day of rest, which was partial; if Sunday bands were allowed,

preaching should be allowed; "if stand were erected for one, stand should be erected for other;" if John Manners could not suppress bands established, sale of programmes (by which bands are supported) might be suppressed, and stand for preaching "erected under control of clergymen and Dissenting ministers." Members of deputation proceeded to urge other points, arguing that public money ought not to be spent in erections for bands. John Manners found difficulties. Sunday bands had been in existence for years. Preaching allowed, all must be allowed, and infidel as well as religious teacher would publish principles in Parks. It was open to any to take proceedings against illegal acts. Subject should be nevertheless considered. Deputation withdrew, after thanking John Manners.—Your obedient servant, S. T. TABLE.
King and Beard, Nov. 14.

TO CAMPBELL CLARK, Esq.

DEAR SIR,—Allow me to "strike" a true balance sheet (if a sheet may be struck), and thus rectify certain errors in the letter about the recent Norwich Festival, addressed to your august person by my friend Nokes of Norwich.

ATTENDANCES AT THREE LAST FESTIVALS.

	1860.	1863.	1866.
Monday Evening	1044	1231	1300
Tuesday Evening	676	833	504
Wednesday Morning.....	973	676	1231
" Evening.....	1329	1096	1090
Thursday Morning.....	815	1423	1255
" Evening.....	1345	1244	1351
Friday Morning.....	1655	1608	1630
Total	7837	8111	8361

MONEY PROCEEDS OF CONCERTS.

	1860.	1863.	1866.
	£ s. d.	£ s. d.	£ s. d.
Monday Evening	322 15 0	277 11 6	425 7 6
Tuesday Evening	403 4 0	473 11 0	299 15 6
Wednesday Morning...	645 4 6	405 16 6	807 9 0
" Evening.....	746 11 0	647 17 0	623 3 6
Thursday Morning ...	494 11 0	877 16 0	749 14 0
" Evening ...	790 13 0	687 4 6	796 19 0
Friday Morning.....	1047 18 0	1010 12 6	1052 12 6
Total	4450 16 6	4380 9 0	4755 1 0

The above figures shew balance in favour of 1866, as compared 1863, (on concerts) of £374 12s.; but as receipts of 1863 were increased to £4,533 14s. subsequently to published returns, by payment of tickets taken by Marquis Townshend and others unable to attend concerts, actual balance in favour of 1866 is £221 7s. This differs from the calculation of contemporaries last week (copied into the London journals), but some mistake had evidently been made in figures. That my own are correct I do not vouch, but they nearly agree with accounts of cashier. The receipts for ball amount to £620 11s., £235 11s. in excess of 1863—making total balance in favour of 1866, £456 18s. On other hand there was extra expenditure on account of Royal visitors (£600 or £700), and although economy has been practised in engagement of principals, printing, and other expenditure, committee will be satisfied if they find when all accounts are made up, a surplus of £1,000. At last Festival surplus was £1,221; and £1,000 was distributed amongst charities of county and city, remainder being set apart as reserve fund, which will come into present account. But a word on another matter. Regarding as I do the "Festival" as one of the "institutions" of city and county of Norwich, and believing its triennial recurrence productive of advantage, in artistic and social influence, as well as to charities and trade, it is with satisfaction that I record complete success. From the figures elsewhere, it will be seen that excess of receipts over 1863, is upwards of £450, and that although there has been large additional expenditure, owing to visit of the Queen, Prince, Princess, and Duke, there is reason to believe there will be handsome surplus for charities. In an artistic point of view 1866 will also be memorable. The admirable performance of *Naaman* and *St. Cecilia* are evidence that committee not only did their best to maintain the high character hitherto enjoyed by Norwich, but succeeded. That the evening concerts were not so attractive, is not entirely the fault of committee, any more than the indisposition of Mr. Sims Reeves. That the great tenor was ill, is true, and that he had within previous fortnight been obliged from same cause, to give up engagements that would have yielded £500; but on the spot, and able to sing in the morning with his accustomed power, and knowing the disappointment his absence would occasion, the effort to sing at the evening concerts might have been made. The public naturally grumble, when one of the principal attractions is withdrawn.

I hear Sims Reeves has declared he will not come to Norwich again. I hope this is not so; for although Reeves can give up Norwich, I do not think Norwich can give up Reeves.—I am, Sir, your obedient,
Shoat and Catch, Nov., 13. HERRING OF YARMOUTH.

TO ADMIRAL W. WINK OF THE NORTH.

MY DEAR ADMIRAL,—Pray accept the subjoined translation of the Belgian Hymn of Independance, the original of which appeared in a letter recently addressed by you to John Evans Esq. of the East.

I.
BELGIANS arise! to hail the Fatherland,
And gather closely, round about our King,
Our vows are his, and with us hand in hand,
He wins our hearts, by faith his offering.
As of our glory, he fit emblem is,
The nation's son, a nation's pride shall be,
Of all our rights, he as the symbol lives,
Long live the King and flourish Liberty!

II.
Our hearts for freedom, ever beating high,
Our strength, our greatness, in him centre all,
People, in our defence, the King would die
And we for him, would well know how to fall.
But 'neath the yoke, our spirit yet would stand,
As right's avenger, daring to be free,
Tremble then tyrant, to enslave our Land,
Long live the King and flourish Liberty!

III.
Oh Brothers, we, the freest of mankind,
Whom peace makes proud, kind-hearted, joy-possessed,
If we our own would hold, 'twere well to mind,
That tolerance among us ever rest.
Desoling war, around us comes at length,
To change old friendships into enmity,
Still cry we progress! Union is strength
Long live the King and flourish Liberty!

IV.
Long may the King and Fatherland survive
Be this our watchword, as we onward press,
To Royalty our fondest cares we give,
Though Liberty, we love thee none the less.
As Beacon of the world, our country's light
The future pierces with its purity,
Brave Belgians forward! God defends the right!
Long live the King and flourish Liberty!

Trusting this may meet with your approval, that you will communicate it to John Evans Esq. of the East, that you will read it aloud (next Thursday evening) to the convivial meeting (when Trim is not present and Jowett is in a silent mood), and that you have found your rifle, I am, my dear Admiral, yours very faithfully,
W. A. POWELL.

TO LORD LONG.

MY SINGULAR GOOD LORD,—I may not have a local habitation, but I have a name, and although your lordship has enquired, and Mr. D. Peers has replied, as to the writer (or rather non-writer) of the notice of the Crystal Palace Concerts in the *Musical World* of October 27th, I must beg formally to repeat my protest and warn the offender of the punish, ment that awaits those who commit the error of signing other people's names—an act which the law designates by the pleasant name of forgery. Therefore, let the culprit beware, as for the next offence several solicitors will be instructed to prosecute him with the utmost rigour. But to a more agreeable theme.

I was at the Crystal Palace last Saturday, and, in common with an audience that filled the concert room to overflowing, I thoroughly enjoyed a performance presenting more than one feature of unusual interest. First, there was the not-too-often-heard symphony of Haydn in C minor (No. 9, Salomon set) played to perfection by the band, which has this season undergone the much-needed reinforcement of additional strings, and now numbers 30 violins, 10 tenors, 16 violoncellos and basses, which, with the usual complement of reed, brass, and percussion, gives the proper "balance" to an orchestra now hardly susceptible of improvement, and if this was felt in the music of Haydn it was still more appreciable in that of Mendelssohn, whose exquisitely poetic overture, "*A Calm Sea and Prosperous Voyage*," was played in a manner that literally left nothing to be desired, except the suppression of the ill-timed applause of those among the audience who prematurely imagined the overture to be at an end, and consequently

ruined the effect of the last few bars which so beautifully bring the work to a conclusion. But in addition to the known works of Haydn and Mendelssohn, there was yet another attraction provided by the indefatigable Mr. Manns—Schubert's Incidental Music to the drama of *Rosamunde*—heard for the first time in England. This consisted of a grand *entr'acte* in B minor, thoroughly dramatic in treatment and feeling; a romance charmingly sung by Mdlle. Enequist, and repeated in obedience to the general wish; and a second *entr'acte* in B flat of such tuneful and plaintive and flowing character that a strong desire for its repetition was shewn by a large majority of the audience, but this could hardly be complied with, seeing that the concert was beyond the average length. Of the three movements alluded to, it is impossible to speak too highly, and I trust that before long an opportunity may be afforded not only again to hear this instalment of good things but to give the remaining movements of which there seems to be some difficulty in obtaining the instrumental parts.—I am, my Lord, your Lordship's obedient humble servant to command.

Hardup Pump, Nov. 12.

DRINKWATER HARD.

Postscriptum.—After the usual *interregnum* (1) succeeding the close of the opera houses, musical London may now be said to shew symptoms of once more waking up for the winter season, and opportunity is being afforded to gratify the *variety of tastes* (2), which (fortunately) exist in relation to that art which certainly *hath charms* not only to soothe the *savage breast* (3), but, also, to delight the most gentle bosom that ever beat—if this term be not too violent for the (so-called) *softer (or diviner) sex* (4). True, we have had Alfred Mellon's concerts at Covent Garden, but even these with the attraction of "Evil spirits by Messrs. * * * Distant thunder by Mr. * * * and blue and red fire by Messrs. * * *" (the latter adjuncts quite failing to impart to the black-coated gentleman, the gilded chair, or the grand piano in the orchestra, anything like a similitude to the Wolf's glen in *Der Freischütz*), have not quite satisfied the requirements of the more or less musically disposed in *this little village of ours* (5). Unexpectedly (and therefore the more welcome), Mr. Mapleson has given a *fortnight of familiar operas* at Her Majesty's Theatre, with a success at once artistic and pecuniary. This ended, the Sacred Harmonic and National Choral Societies announce the commencement of their "campaign"—to use the pennilinear phrase (7). But there are good things yet to come which will be dealt with in due season. One *fait accompli* (8) and that by no means the least important, is the *inauguration* (9) of the 9th Monday Popular Concert season, which took place on the 5th of November, when some 2,000 persons found greater delight in listening to a quartet by Haydn, Mendelssohn's Trio in D minor, and Beethoven's C sharp minor Sonata, than in letting off fireworks, or burning Guys. A finer performance than that of the trio has never been heard; and the executants—Mad. Arabella Goddard, Herr Straus, and Signor Piatti—one and all fairly *outshone themselves* (10); while to the performance of Beethoven's *Moonlight Sonata*, which singularly enough had never been played before in London by Mad. Arabella Goddard, I have only one word can do justice—and that word comprehends all other terms of praise:—*Perfection*. Never have I heard the deep poetry of the first movement, the playful grace of the second, or the impassioned vigour of the third and last so superbly expressed, as upon this occasion, and the audience justly shewed their appreciation of the fair pianiste's genius by long continued applause, which increased in vehemence till Madame Goddard returned to the platform to acknowledge the compliment. Nor was the concert of last Monday in any way inferior in interest, comprising as it did the Divertimento of Mozart in D major, for two violins, viola, violoncello, and two horns (Messrs. Straus, Ries, H. Blagrove, Piatti, Standen, and C. Harper) which, although lasting very little short of an hour, held everybody spellbound by its spontaneous flow of melody combined with those rich and varied harmonies which Mozart had always at command; the *minuetto* (as upon the first occasion of its performance last season) being enthusiastically encored. Then there was the "Invocation" sonata of Dussek—a work glowing with imagination from one end to the other—for which, amongst many other famous "revivals," we have to thank Madame Arabella Goddard, played as Madame Goddard alone can play it, and affording even greater enjoyment at the fifth, than it had done at the first hearing. Mendelssohn's sonata in D major, for pianoforte and violoncello, once more displayed the marvellous powers of Madame Goddard and Signor Piatti, and evoked, as it can never but do, thus interpreted, unbounded enthusiasm, and hearty recall for the performers. Two songs, charmingly sung by Miss Edmonds (the clever pupil of Mrs. Sims Reeves), "Maker of every star," from Costa's *Noaman*, and "Through clouds by tempests" (*Der Frieschütz*), and the most familiar of Haydn's quartet in D major, completed the programme of a concert which, despite the miserable weather, attracted the usual large and appreciative audience to St. James's Hall.

DRINKWATER HARD.

[Mr. Hard talks of campaign (7) as the "pennilinear phrase." What does he say to *interregnum* (1), *variety of tastes* (2), *hath*

charms to soothe, &c. (3), *softer sex* (4), *little village of ours* (5), *fait accompli* (8), *inauguration* (9), *outshone themselves* (10), &c. ? "A fortnight of familiar operas" is not, on the other hand, pennilinear, but pure Drinkwater Hard, of Hardup Pond. Nevertheless, the *postscriptum* is a good *postscriptum* of its paragraphs.—A. S. S.]

TO JOHN OXENFO, Esq.

SIR,—N. Dezède (or Dezaides) was born, if not in Germany (as some say), at Lyons (as some say), about 1740. His first opera (*Julie*) was given at the Italiens, in 1772. Among other operas, he wrote *Les Deux Pages*, with its sequel, *Ferdinand*. He produced at least four works at the Grand Opera. He died in Paris, 1792 (the year of Shelley's and Rossini's birth, which was the year after that of Mozart's death).—I am, Sir, your faithful servant,

OTTO BEARD.

Azminster, Fish and Volume, Nov. 16.

MISS CLARKE.

At a concert given by Miss Pritchard, organist of Risca Church, the *Newport Gazette* thus speaks of Miss Clarke, a soprano, who has lately won golden opinions in Monmouthshire:—

"Miss Clarke was a special favourite with the audience. Her first song, 'Thine,' was loudly encored, and in answer she sang 'The dashing white sergeant,' which was even more loudly applauded. In the second part, she was equally well received, and sang as an encore 'The flower girl.' Miss Clarke has a soprano voice of great power and clearness, with distinct enunciation, and an irresistibly winning way, which she particularly displayed in the duet and trio, 'The syren and the friar,' and 'The hawthorn in the glade,' with which the audience were much pleased."

Another Monmouthshire paper, *The Merlin*, says:—

"Miss Clarke, who may now be regarded as a recognized favourite with a Newport audience, possesses a voice of great flexibility, well cultivated, and capable of ringing forth the high notes with bell-like clearness—added to which she is possessed of a charming manner marked at times with much *naïveté*. Encored in the song 'Thine,' she gave 'The dashing white sergeant.' Her abilities, perhaps, shone to greatest advantage in 'Rode's air,' which was rapturously re-demanded, when she complied with a charming rendering of the 'Flower girl.'"

The *Star of Gwent* is even more enthusiastic:—

"The trio, 'O Memory,' was exceedingly well performed, Miss Clarke distinguishing herself in a very marked manner. But this was not the happiest of her efforts. Her voice is of great compass, her enunciation clear, and she has greatly improved since she last visited us. 'Thine,' by Smart, she sang so as to obtain a hearty encore, to which she responded by singing 'The dashing white sergeant.' Vociferous applause followed. In 'The syren and friar' (by Mr. Groves and Miss Clarke), the flexible manner in which she gave certain passages drew forth the warmest approbation. The same happy style manifested itself in the trio, 'The hawthorn in the glade.' It was not until 'Rode's air, with variations,' that the rare qualities of her sweet and highly-cultivated voice were brought forth. The most difficult passage was rendered with perfect ease and full confidence. Everything appeared natural, without any attempt at display. It was not at all to be wondered at, therefore, that the audience burst forth in one tremendous volley of applause, which was renewed again and again. In reply she sang very prettily, 'The flower girl,' by Masters. We shall only do Miss Clarke justice by saying that she bids fair to become a very superior soprano, and her good-humoured and graceful style is sure to find favour with her audience."

We shall doubtless hear more of Miss Clarke.—P. P. P.

COLOGNE.—Our popular vocalist, Madame Rudersdorff, has commenced a musical tour which will extend to the principal cities of Germany. On the 6th inst., when she appeared in a Grand Concert under the able direction of Ferdinand Hiller, Madame Rudersdorff excelled herself in an elaborate aria of Bach, and a highly dramatic rendering of Mendelssohn's "Loreley." Equally successful was she in her wonderful delivery of Haydn's Canzonets, "She never told her love" and "My mother bids me bind my hair," to which the audience listened with profound and admiring attention. A symphony in D flat, by Schumann, was another striking feature in this concert. Under Herr Ferdinand Hiller's direction there was a completeness and finish in the orchestral performance which elicited frequent bursts of applause.

MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

249th CONCERT (THIRD CONCERT OF THE NINTH SEASON).

The Director begs to announce that the remaining

MONDAY POPULAR CONCERTS

Will take place as follows, viz. :—

Monday, November 19 1866.	Monday, February 11 1867.
Monday, December 3 "	Monday, " 18 "
Monday, " 10 "	Monday, " 25 "
Monday, January 14 1867.	Monday, March 4 "
Monday, " 21 "	Monday, " 11 "
Monday, " 28 "	Monday, " 18 "
Monday, February 4 "	

Morning Performances will be given on Saturdays: January 26th; February 2nd, 9th, 16th, 23rd; March 2nd, 9th—1867.

MONDAY EVENING, NOVEMBER 19TH, 1866.

PART I.

- QUINTET, in E flat, Op. 4, for two Violins, two Violas, and Violoncello—MM. STRAUS, L. RIES, HENRY BLAGROVE, W. HANN, and PIATTI. *Beethoven.*
- RECIT. and AIR, "A lowly peasant maid." (*Lily of Kullarney*)—MR. SANTLEY. *Benedict.*
- ROMANCE, in A minor, for Violoncello, with Pianoforte Accompaniment—SIGNOR PIATTI. *Viotti.*
- SONG, "A weary lot is thine, fair maid"—MR. SANTLEY. *Arthur Sullivan.*
- FUGUE, in E minor, for pianoforte (Madame ARABELLA). *Handel.*
- PRELUDE and FUGUE } alone } GODDARD } *Mendelssohn.*

PART II.

- TRIO, in D, Op. 70, No. 1, for Pianoforte, Violin, and Violoncello—Madame ARABELLA GODDARD, HERT STRAUS, and SIGNOR PIATTI. *Beethoven.*
- RECIT. and AIR, "O ruddier than the cherry." (By desire)—MR. SANTLEY. *Handel.*
- QUARTET, in F, Op. 77, No. 2, for two Violins, Viola, and Violoncello—MM. STRAUS, L. RIES, H. BLAGROVE, and PIATTI. *Haydn.*

CONDUCTOR - - - - - MR. BENEDICT.

To commence at Eight o'clock precisely.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s.; to be had of AUSTIN, 28, Piccadilly; KEITH, PROWSE, & Co., 48, Cheapside; and CHAPPELL & Co., 50, New Bond Street.

"MUSICAL DEVELOPMENT,"

By JOSEPH GODDARD.

- CHAP. I.—The essential relation between the two main characters of sentiment (instinctive and mental), and the two main sections of musical effect (melodic and rhythmic).
- CHAP. II.—The exigency in expression which mental sentiment involves, is met in the structural plan of the modern classical instrumental works.
- CHAP. III.—A comparative analysis of the spirit of the instrumental music of Haydn, Mozart, Beethoven, and Mendelssohn.
- CHAP. IV.—The intellectual rank of musical art.
- CHAP. V.—Dramatic music: the principles on which the literary and musical plan of Opera should be based.
- CHAP. VI.—The principles on which the literary and musical plan of Oratorio, or Grand Cantata, should be based.
- CHAP. VII.—The influence of mental progress upon music.

The above work is a painstaking endeavour to elucidate the nature, scope, and position of the musical art. As the labour it involves is not that in connection with music calculated to be remunerative, whilst at the same time the influence of such works is to further the interests of musicians by tending to elevate their art in general estimation, the author thinks he can reasonably appeal to them for the means of insuring safe publication. A few more promises to purchase being necessary to guarantee the expenses of publication, all who may be willing to support the work are solicited to communicate with the Author.

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NOTICE.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co's., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

BIRTH.

On the 15th inst., at 15, Queen Anne-street, Cavendish-square, the wife of WILHELM GANZ, Esq., of a son.

DEATH.

On the 11th inst., at Walpole-street, Chelsea, MARY MAY, aged 74.

TO CORRESPONDENTS.

MEMORANDUM (Leeds).—Next week.

HERR KAPPEY (Chatham).—Next week.

MUD.—Let our correspondent throw himself at the proper persons. We have kept his letter, and placed it in the hands of a wary solicitor.

MR. JAMES EDMUND WALKER's communication is an advertisement.

ONE WHO HAS NOT READ "THE THREE LOUISAS" should read "The Three Louisas." He will find there all he wants, and a great deal besides.

PANTAGRUEL.—How about the promised scene at the Edinburgh Castle? *Cito qui dat bis dat.*

SIR FLAMBOURGH HEAD.—The notes about Schubert's Symphonies?

Quid dedicatum possit Apollinem

Vates?

When do you return from Sawbridgeworth?

MR. HORACE MAYHEW.—American publisher who told A. Trollope he could not pay for copyright of work which might be reprinted any day by other firms was right; but there is way out, long adopted by respectable publishers. By paying author 10 per cent. on retail price of copies sold they incur no risk, and as few booksellers in America like to reprint works already taken up by American houses, author generally receives fair share of profit. Time comes when Americans will scorn sanctioning piracy; but moment is hardly opportune for murmuring literary Alabamas. After all — was not a bad fellow. To one he bequeathed a farm; to another an island, a twentieth, a bed and furniture; another he made his heir, and commended to his friends. Of these things he made a public declaration, that his friends might love him as well while living as when dead. The inscription on his tomb was "This monument belongs not to my heirs." He reserved his monument. On the other hand, Limpidus had so many friends that, at 50, he made his will, leaving each of them a hair of his head. But he lived so long that he died bald; and his survivors had to divide his beard among them—each a hair; so that many were portionless.

ERRATA IN Nov. 10.

Page 713, for "Uniting heart-strings in their tail," read "Uniting heart-strings in their trail." The *r* omitted entirely, metamorphosed Mr. Booth Birch's metaphor.

Pages 713, 714, & 720, for "*Merestille*" read "*Moerestille*."

Page 714, For "Pomposius Turmidus," read "Pomposius Tumidus." Here there is an *r de trop*.

The Musical World.

LONDON, SATURDAY, NOVEMBER 17, 1866.

ALBERT LORTZING.

(Continued from page 716.)

REGER wrote to me at the same time. His letter had been adorned by Lortzing with a number of humorous side-notes, and to each note he had subscribed his name with the title "Future Conductor."

"Leipzig, the 3rd July, 1843.

"MY DEAR BROTHER.—At this moment I do not feel at all inclined for writing, as I had a little celebration yesterday with our good friend Philip, in honour of my recovery; did not sleep well during the night; and to compensate, or, rather, strengthen myself, have imbibed a few glasses of claret, which have made me sleepy. You must excuse me, therefore, if my letter is a little sleepy like myself.—I was not pleased with the expression in your letter that your position was not so very bad. You cannot, then, altogether deny the positive fact. Well, let us hope you will soon be comfortable, more comfortable; you will probably feel most comfortable of all in your own domestic circle, after eating your herring-salad, drinking a pint of hock, and after, or whilst you are a-singing, with your good wife, the passage from Körner's 'Schwertlied,' 'Schaust mich so freundlich an, hab' meine Freunde d'ran,' for no one can hinder you from doing so.—To speak of matters here

Herlsohn is going to publish a new paper: *Der Salamander*.—On the 25th June, Herr Kind, the *Hofrath*, died at Dresden.—The Italians are doing tolerably good business here. With the exception of two persons, the company is only mediocre; the first lady (Signora Assanori) is good, though no luminary, and the tenor G—, who is still very young, possesses a fine voice, but nothing else.

"Dr. M— is now translating the Greek Tragedies. One is already printed. He accentuates the names in a new way. He says, for instance, Antigone and Teiristas. This sounds exceedingly strange.—My daughter calls it Antigone.

"Thanks to the mediation of Herr B—, the stage-manager, who passed through this place, I have made it up with Cassel.* The management has bound itself in writing to take three operas in the course of a year, and give twenty louis d'or each. My demand was forty louis d'or for the first, and ten for each of the two others. Thus the management has in no way derogated from its own dignity, while, at the same time, I gain my point. * * * * *

Give our hearty greetings to your good wife and worthy parents.

"ALBERT LORTZING."

"Leipzig, the 22nd June, 1843.

"My D— Br.!—On my return yesterday from Dresden and its environs, whither I had gone to recover from the injurious effects of the ague, I found your letter. To revert to Herr B., then, I can at present speak only of how he looks.

* * * * * Herbold will star to-morrow as Van Bett; he will be followed by Wallner, the low comedian, after whom comes Grunert. During this last year, we shall have some fine specimens of tumbling in our theatre; one star relieves the other. * * * * * To speak of myself, I have already been favoured with two returns of ague. Horrible! I am now obliged to observe a strict diet. Yesterday, I had a visit from Herr Kind, the actuary, who brought me a subject for a romantic opera, found among the papers left by his late father-in-law (Freischütz-Kind of Dresden). Upon my honour, a second Freischütz would be worth having; I fancy, however, his heirs want a high price. I am now employing my poetical pen upon Fouqué's *Undine*. Unfortunately, however, my capabilities are not equal to the task, and I must get hold of some serious versifier, as the text is becoming tragic, and

"Ohne dich muss ich nun leben
Ohne dich muss ich nun sein!"

And now, dear Brother, farewell, and, with hearty greetings from all of us, you are embraced by yours,

"A. LORTZING."

After the Easter Fair of 1844, Herr Ringelhardt gave up the management to the Town Council; the members of the company not engaged by the new manager were dispersed, and the theatre was closed for some months, during which the house was done up—gas being introduced, etc.—Lortzing, as I have already stated, was engaged by the new manager as conductor. The goal of his warmest wishes appeared attained, and, if it be true that there is nothing like a standstill in the world, it is, also, true that my friend had reached the pinnacle of his happiness, for, with this engagement, the wheel of his fortune began rolling downwards, sometimes quickly and sometimes slowly, as the case might be.

Reger had accepted an engagement at Frankfurt-on-the-Maine, and not entered upon that he had contracted at Mannheim, the consequence being that he was under the necessity of paying a heavy forfeit. I mention this fact because there is an allusion to it in one of Lortzing's subsequent letters.

On the 16th May, 1844, Reger and his family left Leipzig.—On the same day, Albert wrote to me:

"My D— Br.!—Another piece of my heart is gone! This morning Philip left with his family for Frankfurt.

"Just as they did a year ago to-day—and this time I made one among them—our families stood by the highroad and gazed with tears after a cloud of dust—which slowly rose and as slowly disappeared; the carriage with its heavy luggage was rolling on ponderously in the direction of Lindenau.—Life here is at present something terrible; at least for me. To-morrow I start for Berlin, where I shall stay till the beginning of June, and then be industrious.—My latest Opus is *Undine*, adapted from Fouqué, and very cunningly arranged by myself, a grand romantic lyrical opera with all sorts of dodges.—Much as I yearn to see

* I must state that the Intendant of the Court Theatre, at Cassel, returned Lortzing *Der Czaar und Zimmermann*, before its composer was generally known, with the remark that it was not suited to that place. Lortzing, however, at once discovered that his seal had not been broken, and that, consequently, the management had not thought it worth while even to look at the opera. When the latter was subsequently everywhere successful, the Electoral Court wanted it, and then Lortzing demanded very onerous terms from the Intendancy.

you, and favourable as is, on the one hand, the opportunity,* I should lose too much time, as I am too far behind with the operain question, and must think about bringing it out towards the end of the year. Last year I did nothing, so it is high time for me to bestir myself. I thank you meanwhile for your friendly invitation, of which I hope to avail myself next year. I have a great deal to write to you, but shall do so from Berlin. There I shall be at leisure. To-day my hands are quite full. * * * * * With this you will receive the book and score of *Sachs*, with the new finale, for which you supplied the words. The opera will—as nearly everywhere—obtain a *succès d'estime*, but, after my comic operas, not make a very great hit. For this I am prepared. The price for *Sachs* is the same as before: six louis d'or.

"May God preserve you, Brother of my heart, and your good wife. All belonging to me are well. I would fain have made some joke on the lines from your wife, but to-day I feel too melancholy—a regular dischout—thoroughly clouty.

"All my family greet you and yours most heartily, as does also your unalterable friend (unalterable even as regards the cloutishness).

"ALBERT LORTZING."

"Leipzig, Beginning of June, 1844.

"My D— Br.!—Most probably you will not have received a letter from me at Berlin; the reason may be that—I never wrote one; I could not manage it from sheer idleness. My amusement in Berlin was unlimited. My old aunt can, in the strictest sense of the words, neither live nor die, and suffers very much. She is greatly to be pitied. My uncle, also, is, though not my aunt, very unwell. I could not, or would not, go out a great deal; to do so would have looked like a want of sympathy. In a word—it was an agreeable state of things.—I am living very comfortably here; I work industriously; go out walking; superintend from time to time the rehearsals of the chorus, and, in a word, want nothing but—a friend and salary. The latter does not begin before the first of August. At the very outset, Dr. Schmidt has been extremely unlucky. Several of his leading artists, I am informed, have disappointed him. * * * * * Our worthy colleagues, or rather, that I may no longer degrade myself, my former colleagues bled the good public of Leipzig at last rather severely. B. and R. gave a farewell performance. * * * * * They took seven hundred and some odd thalers, etc. * * * * * If I had not been busy with a new work, I would have paid you a visit. Herr Meck, also, has invited me, through Reger, to go to Frankfurt and conduct one of my operas there—but, as I have said, the journey would take up too much of my time, as I am somewhat behind hand with my work. How near you and Reger now are to each other! * * * * * If it were not for that * * * * * matter of the Mannheim engagement! †

"Poor Mad. Pohlenz lost her eldest son about six months ago.—The bricklayers are busy on our theatre. They have stuck on a wardrobe. The old shop looks from outside horrible. Inside it will be pretty.—We are to open with *Don Juan*, that is to say, *Don Juan* is to be the first opera. It is true that we have no Anna yet, but that is nothing; the matter will be settled by a letter, if she does not come.—It will also interest you to hear that I am already getting a few grey hairs.

"Apropos! I should like you—if matters are so far advanced—not to designate *Hans Sachs* in the bills as 'comic'; you will, I am sure, think of something else. Greet your whole family most cordially for me and all of us, particularly your good wife, from whom I had the pleasure of receiving a few lines recently. You may kiss her several times for me in return for them.—All belonging to me are well. My Mama especially enjoys at present permanent good spirits.—Farewell. An embrace from yours,

"ALBERT LORTZING."

"Leipzig, the 19th June, 1844.

"D— Br.!—You have probably received ere this, the letter which I forwarded by Ballmann, and in which I inform you that I cannot possibly accept your friendly invitation, and consistency is a manly virtue, says Brauser; but he was a weak-minded individual, for, despite the great obstacles I adduced as existing against the journey, I will—STILL—come notwithstanding! If nothing happens to prevent it—and I hope and do not believe there will—I shall start from here on Monday the 24th. How long I stop in Frankfurt, and whether I wave my conductor's stick first there or in Mannheim, depends upon circumstances. I shall, therefore, see you, my dear Brother! Will you believe that, while I write this, my pen trembles a little with delight?—I wanted to surprise you, but, as I shall first go to Frankfurt and see Reger, you would—I fancy—hear I was in the neighbourhood. Some time in the beginning of July, then, I shall be with you.—A thousand greetings to your family! I do not know whether I have already told you your father gave me no wine!—Present my cordial greetings to the worthy fellow.—It was a most unrivalled piece of infamy to give me no wine! Such a thing does not happen in my house; it is not right, says old Hg! Farewell: a little longer and you will see your "ALBERT LORTZING."

* I had invited him to come and see me during the time the Leipzig theatre was closed, and to conduct one or other of his operas at Mannheim.

† He here takes the greatest trouble, for two whole pages, to defend Reger.

"From Frankfort-on-the-Maine, the 29th June.

"D—Bn.—My hand trembles a little. What can be the reason? I have been here with Reger since mid-day last Wednesday. Your arrangement suits my book exactly, since none of my operas can for the moment be given here. They will not be produced till I return. I shall, therefore, start from here early on Monday morning for Mayence, and, continuing my journey, be at all events in Mannheim in the evening. As for rehearsals, we want only one, and even that one will be too much for the people concerned. That you helped B—n to play, is kind of you.—At present, I cannot write any more, I have too much business on hand.—If your wife entertains doubts about my black hair, I will shew it her in writing; it is to be found in my passport. Good bye; Monday, I shall be with you. The guardian of the watch-tower shall sound his horn, and the children strew flowers. Fare well—no—do not fare well, otherwise there will be no difference when I am with you. A thousand greetings, "YOUR ALBERT."

"My compliments to B—n. I am exceedingly anxious to see him act. In truth: exceedingly.—I cannot describe to you how much. Keep a stall for me. Pray do not forget!"

On Monday, the 1st July, to my great delight he really did arrive. How joyful were the few days we passed together!—Great honour was shewn him in Mannheim by the public, the management, the singers and the band. On Wednesday, the 3rd July, *Der Czaar* was given under his direction. The next day, that is on the 4th July, he wrote to our friend Reger in Frankfort:

"Mannheim, the 4th July, 1844.

"D—Bn.—Yesterday was my day of honour! It was brilliant. Even at rehearsal I was received with loud applause by the orchestra when I had been introduced; the same took place with a very numerous audience yesterday evening, on my making my appearance. The applause after each number and at the conclusion of each act was something extraordinary.—At the end, a call. I made a speech, and from sheer astonishment at not sticking, nearly did stick. I was contented with myself. Everyone behaved very kindly towards me, including Lachner, the *Capellmeister*; he and Düringer came to meet me at the steamboat. The day before yesterday, I got rather queer, at the house of Father Düringer, who gave a little party in my honour. Düringer will not let me go under a week from this time, so that, if you wish to write to me, you can direct your letter here. Düringer's wife is again fresh and jolly. He is exceedingly jolly. I like the place very well; matters at the theatre—in a word, anyone who does not come to Mannheim is a scoundrel!—To-day, we are going to Heidelberg, if the weather is favourable. Greet and kiss your good wife and family for me.—Düringer says he hopes you will get better. Farewell, dear Brother—to-morrow I shall go and see your Mother's grave. Yours "ALBERT LORTZING."

On the 8th July, we set out together for Baden-Baden. The natural beauties of Heidelberg had elevated Lortzing's spirits in an extraordinary degree, but he was perfectly entranced by the charms of Baden, and never shall I forget the few days I had the felicity of spending with him there. Early in the morning of the 9th July, we went up to the old Castle (Hohenbaden), the weather being most auspicious. When, lost in silent emotion, we had reached all alone the battlements of the ruin, we were surprised by the magic tones of an Æolian harp, placed in the embrasure of one of the windows. We stood still and listened to the tones, which were accompanied by the little forest-birds around, and I remarked to Lortzing: "That is a welcome for you."—Both of us were so moved, that we did not feel inclined to speak.—In the Lichtenthal suburb we succeeded in finding a wretched little house, where Lortzing, when a boy, once lived, for a short time, with his father and mother. Standing in the doorway, he spoke, with tears in his eyes, of his parents' circumstances at the period in question, and mentioned with child-like emotion his father's affection.—The musicians at the Kursaal must have recognized him, for they kept on playing pieces from his operas, as we sat drinking our coffee after dinner. He was greatly pleased with this mark of attention; entered into conversation with the executants, and complimented them on their performance.—Unfortunately, we could not extend our stay in this paradise more than two days, which Lortzing remembered with genuine ecstasy, as long as he lived.

(To be continued.)

PARIS.

(From our own Correspondent.)

The differences in question M. Capoul, the much-fought-for tenor of the Opéra-Comique, has been satisfactorily, or more properly, definitively arranged. M. Capoul has written a letter to the *Événement*, informing that well-conducted if not widely-circulated sheet, that his "passage" to the Théâtre-Lyrique would decidedly not take place, and that M. Gounod had written him to the effect that he forewent the combination proposed to the director of the Lyrique by M. Choudens. M. Capoul enclosed M. Gounod's letter. M. Capoul's epistle is very short and M. Gounod's very long. The long and the short of it is, however, that I shall not trouble you or your readers with either of them. Enough to shew that M. Gounod will have to look out for a new Romeo for his new Shaksperian opera, and that M. Capoul, the much-fought-for tenor, must content himself with basking in the eyes and smiles of Madame Marie Cabel in place of those of Madame Miolan Carvalho, an alternative which, were I a much-fought-for tenor, would not greatly disturb my equanimity nor interfere with my nightly slumbers. M. Michot, I hear, is to be the new lover of Juliet. Talking of the Théâtre-Lyrique, *Der Freischütz* has been again postponed—as is usual with revivals and new productions at this house—and the management falls back uprightly on *Faust* and *Don Juan*.

La Traviata has been welcomed with open arms at the Italiens. With so peerless a Violetta such a result was inevitable. From first to last Adelina provoked the unbounded enthusiasm of the audience, making their hearts leap for joy in the *brindisi* of the first scene and in the brilliant song "Follia" in the scene which follows, and drawing tears from all eyes in the musical wailings which precede the death. The success in the "Follia" song was tremendous, the song itself being taken at a pace which even Angiolina Bosio did not transcend. Adelina was recalled several times and there was a lavish projection of bouquets at her feet. Signor Nicolini was warmer than ordinary in Alfredo and sang evenly and well, though by no means beyond reproach. The Germont (intolerable bore) of Signor Verger made one gentleman cry aloud in the stalls, "Would that Alfredo had been born an orphan!" M. Bagier has introduced a reduction in the rates of prices on all nights excepting when Mdle. Patti performs. What will Mdle. Lagrue say to this? The performance on the first "reduced price night" consisted of a miscellany which included the first act of *Ernani*, the fourth act of the *Trovatore*, the second act of *Linda*, and a scene from *Don Bucefalo*, with divers violin pieces executed by M. and Mdle. Ferni, the young *virtuosi*, brother and sister, and the air of the Queen of Night from the *Flauto Magico*, sung by Mdle. Virginia Ferni, sister to the brother and sister. Madame Czallag is in Paris, and is ready to accept terms (reasonable) should they be proposed to her by M. Bagier. But will she condescend to appear on the reduction nights? Mario is in Paris; also Gardoni.

The Grand Ballet *La Source*, so long in preparation at the Opéra, was brought out on Monday, and had a fair, if not a great, success. It is too long, lasting three hours, and has in reality no specific novelty to recommend it powerfully. The costumes, scenery, *mise-en-scène*, and general appointments are worthy of the theatre, and some twenty years ago would have "made furor." But somehow on the first night there was no enthusiasm. And yet the dances and groupings are excellent, and the music not to be despised. But you shall have full particulars next week—unless I have news more important, or more interesting, to convey to your readers. The principal artists are Mdles. Fiore, Salvioni, and Marquet, and M. Méranthe.

M. Charles Duveyrier, the well-known dramatic author, who collaborated with Scribe and de Melesville in several of their noted works—among others *Michel Perrin*, *Le Torreador*, *Les Vêpres Siciliennes*, &c., &c.—died one day last week, and was buried on Sunday. M. Duveyrier was one of the most strenuous advocates of the so-called St. Simon religion.

The Fourth Concert of Popular Classical Music, given on Sunday last, gave the subjoined programme:—Overture to *Athalie*—Mendelssohn; Symphony in G minor—Mozart; Prelude to *Lohengrin*—Richard Wagner; Grand Septuor, executed by MM. Griez (clarinet), Espeignet (bassoon), Paquis (horn), and all the stringed instruments—Beethoven.

Paris, Nov. 14.

MONTAGUE SHOOT.

HER MAJESTY'S THEATRE.

To *Faust*, *Norma*, and *Der Freischütz* have been added *Il Trovatore* and *Le Nozze di Figaro*. Of Signor Verdi's opera it would be difficult to find a word to say that has not been said over and over again. The revival at Her Majesty's Theatre of Mozart's quasi-comic, quasi-sentimental opera was this year one of the chief events of the summer season. The only difference of any importance in the cast of Saturday was the substitution of Mdle. Wiziak—the new Hungarian soprano, who made her first appearance in London as Zerlina, in *Don Giovanni*, on the last night of the regular season—for Mdle. Trebelli-Bettini, in the part of the page, Cherubino. A livelier substitute could hardly have been found; though a more refined one, both in a histrionic and a musical sense, might be desired. Nevertheless, Mdle. Wiziak sings Cherubino's first air in E flat, and his second in B flat—which is something to the good, seeing that Mozart preferred those keys to the C and G of our contraltos. The pensive Countess Almaviva still wears the form and features of Mdle. Tietjens; Mr. Santley is again the jealous and suspicious Count, who, fickle himself, is impatient of fickleness in others; Mdle. Sinico is again the scheming Susanna; and M. Gassier the Figaro made sober by the immediate prospect of a conjugal life. The subordinate characters of Marcellina, Basilio, and Bartolo are sustained by Mdle. Bauermeister, Signora Morini and Foli. That an opera containing, without exaggeration, in itself, the materials out of which a dozen operas might be manufactured should, with so admirable a distribution of the *dramatis personæ*, please, in or out of season, is not surprising. The fine orchestra, under the direction of Signor Arditi, which, in the rich and varied harmony of Mozart, from the inimitably racy overture to the last elaborate *finale*, is amply furnished with opportunities for distinction, would alone be an attraction to an audience musically inclined. Lovers of good music will be gratified to know that a larger house was drawn on Saturday night by *Le Nozze di Figaro* than by any one of the operas which had preceded it in rotation; and, what is more, a house thoroughly alive to the innumerable beauties of the work.

The opera on Monday was *Faust*; on Tuesday *Der Freischütz*; on Wednesday *Don Giovanni*, (morning performance); and on Thursday *Le Nozze di Figaro*. To-night the brief series of performances will come to an end with another performance of *Don Giovanni*, about which we may have a few words to say next week—or, as the *Athenæum* acurularly uttereth, "eight days hence."

SACRED HARMONIC SOCIETY.

The 34th annual general meeting of the Sacred Harmonic Society was held at Exeter Hall on Tuesday evening, the chair being taken by Mr. John Newman Harrison, the president of the society since its foundation in 1832.

In a *résumé* of the society's operations during the past year the report stated that fifteen concerts had been given, making in all 484 since the establishment of the society. The subscriptions had amounted to 1,912l. 6s. 6d., a much larger amount than in any former season. This had mainly arisen from such a re-arrangement of the seats in the hall as had placed a large number of eligible stalls at the disposal of the subscribers, who had eagerly taken them up. The total receipts, including a balance of 410l. from last year, had been 6,248l. 19s. 11d.; the payments, including an investment of 1,250l. in the Funds, 6,535l. 19s. 2d. The report congratulated the members on the long continued and steadily increasing financial prosperity of the society, referring also to the high state of musical efficiency it had maintained. It set forth that the most perfect representation of the acknowledged great sacred choral works having been the object of the founders of the society, that object had been most successfully accomplished. Reference was made to the forthcoming Paris International Exhibition. Pressing overtures had been made to the society to give oratorios in Paris next summer. The committee had not felt it possible to encourage any hopes of acceding to these propositions, but had expressed a desire that in any great solemnity, such as the opening or closing of the Exhibition, due care may be exercised that the music should be properly selected and adequately represented, citing the London Exhibition opening in 1862 as an

example to be followed. It was intended to maintain the Handel Festival choir in its wonted efficiency in preparation for another great Handel Festival, or any other important choral celebration. The erection of the Grand Memorial Hall of Art and Science at South Kensington was hailed with satisfaction, as likely to afford an example of a finely proportioned and convenient hall, with such acoustical and architectural arrangements as would enable 5,000 persons to sit in comfort and listen to music under such favourable conditions as were hitherto absent in any building in the country. Its early commencement was looked for.

The property of the society was valued at about 9,000l. irrespective of nearly 3,000l. subscribed to the Benevolent Fund attached to it. A warm eulogium was passed upon the exertions of Mr. Costa on behalf of the society. Those exertions, increasing as years rolled on, were proofs of his attachment to the society—a feeling most heartily reciprocated by every member. The report and accounts being unanimously adopted, the usual votes of thanks were passed, and the meeting adjourned.

The opening concert of the new season takes place on Friday next. Beethoven's "Mass in C" and Mendelssohn's *Lobgesang* are the works selected, the principal singers being Madame Lemmens Sherrington, Mrs. Sidney Smith, Miss Julia Elton, Mr. Sims Reeves, Mr. Lyall, and Mr. Lewis Thomas. Mr. James Coward has been appointed organist to the society, in the place of the late Mr. Brownsmith.

THE LATE CARL GOLLMICK.

Carl Gollmick, who died at Frankfort-on-the-Maine on the 3rd ult., was born at Dessau on the 19th March, 1796, and was the son of the then highly popular tenor of the same name. He received the rudiments of his education at Cologne, where he had as companion the subsequently celebrated Bernhard Klein. After a great deal of travelling, which was necessitated by his father's unsettled existence as an artist, and which frequently interrupted his studies, he went, in 1812, to Strassburg, where he attended the theological course, and, by giving lessons in Latin and music, supported himself at a very early age. Under the direction of Spindler, conductor at the theatre there and father of the celebrated romance-writer, he applied himself to the study of composition, and developed his talent for music, having already, when only in his eleventh year, composed some songs afterwards published by André. In Strassburg he directed the so-called Cloister Concerts and distinguished himself as an accomplished pianoforte-player. He was, also, organist for some time at St. Thomas's Church, in Strassburg. In 1817, he went to Frankfort and gave French lessons. The conductor, Spohr, engaged him to play the kettle-drums in the orchestra. Gollmick kept the post till 1858, occupying himself besides in giving music lessons, writing on music and composing. Some fifty compositions of his, long and short, for the piano and for the voice, have been published, but can make no pretensions to artistic importance. A great many of them, it may be mentioned, are intended for the purposes of instruction. By numerous notices in musical and other papers, he made himself known as a writer on music and as an art-critic; he wrote, also, several opera librettos. Among these is an opera by Mozart, entirely completed with the exception of the overture and final chorus. The original libretto was by Schlachtnner, but Gollmick, keeping the plot, remodelled and entitled it *Zaide*. At the beginning of the present year, Gollmick published his *Autobiography together with a few Facts from the History of the Frankfort Theatre*, a work giving us an insight into a number of interesting details of his own career, as well as into the artistic and literary doings of very many celebrated personages of past times.

G. ROOKES.

MISS BERRY GREENING has been very successful in Edinburgh, at the Scotch concert given there last Saturday. The *Edinburgh Courant* says, "one of the features of the evening was Miss Greening's singing 'Auld Robin Gray';" and the *Daily Review* says, "her pronunciation of Scotch was wonderfully correct." She is re-engaged for December, when she will sing her popular variations upon "Cherry Ripe."

MADAME ARABELLA GODDARD's second Pianoforte Recital in Brighton takes place on Wednesday afternoon.

Shaber Silber at Norwich.

SIR,—I made some notes of the recent Festival at Norwich, which I hereby communicate. The first thing I find in my commonplace is the subjoined lyrical effusion, which I picked up in the Market, on the night of the illuminations and fireworks:—

COME, all you Norfolk people and listen to my song,
Give me your kind attention and I'll not detain you long:
There were dukes, and lords, and 'squires, with ladies of renown,
Came with the Prince and Princess to visit Norwich town.

From miles around the country all classes they did flow,
To see the Prince and Princess how nimbly they do go;
Both Russians, Prussians, Swedes, and Turks—the yellows, blues, and blacks,

The Queen of Denmark and the dukes of whac-me-cracks.

And all the Norfolk lasses, for fifty miles around,
Did welcome in the Royal Pair to old Norwich loyal town;
Clapt on their charming crinolines with Sunday gown and shawl,
And nicely put their bustles on and did not let them fall.

And when the Prince beheld them, the standard it unfurls,
With the nobles he did drink the health of all the Norwich girls;
And now he's gone to tell the Queen, who wears the royal crown,
The prettiest girls in all the world he saw in Norwich town.

The Norwich snobs and tailors they played the very deuce,
Led by their awls and lapstones, their cabbage, and the goose;
And all the Norwich tradesmen so nicely cleared the way,
To welcome the Prince and Princess on that glorious day.

All classes met together, many thousands on the spree,
The young and old, the rich and poor, all mustered for to see;
The fat, the lame, the lazy, the blind that ne'er saw light,
Did loop along with railroad speed, to see that noble sight.

And when into the old City the nobility all did come,
More than half of Norwich to the Market Place did run;
To see the new dragoons so bold, the Prince's body guard,
And the old Iron Duke lit up, who fought so very hard.

Ah Norwich! far-famed Norwich! you never knew disgrace,
There is honour and glory in your noble Market Place;
For even the bold teetotalers did caper, shout, and sing,
And drank their royal healths in a bumper of good gin!

Red-faced Jockey left his harrow, and Billy left his plough,
And Molly threw her dishclout down, and Nancy left her cow;
Some rode in gigs and some in cabs, and others walked so smart,
Some they rode all by the rail, and some in a donkey cart.

And how in droves they pushed along—said, there His Highness goes!
I say, old chap, I'm glad you didn't tread on the people's toes.
Here's to Lord Stafford of Cossey, long may he happy be!
And the Prince and Princess in a bumper toast with three times three.

And then at night the fireworks above did glorious fly!
A splendid illumination, the flames ascended on high!
They shout huzza! that glorious day, Norwich pleasure see,
Sung and rejoiced with heart and voice, and gave the Prince and Princess
three times three, God save the Queen.

Walking round the Castle Ramparts (where Rush was disposed of) I observed (at the back of the city) heights; but walking down into the town, to approach them, they seemed to get further and further from me and ultimately disappeared; when walking up again to the Castle Ramparts, I again observed (at the back of the town) heights. More next week.

(N.B.—The Castle is a very good hotel).

By the way, I read the novel of *The Three Louisas* on Castle Hill (where Rush was disposed of), and thought that, should it ever get beyond a fifth edition (its author being notorious as a fifth-monarchy man), the following would not be a bad title:—*"The Three Louisas, dedicated to the late author of The Four Georges—by a fifth-monarchy man. Sixth edition. Published at Seven Dials, No. 8;—also at Nine Elms, by Ten Broeck & Co. (Price 11s.) Subscription list (headed by Harper Twelveteens). To be had at the Elms (thirteen to the dozen)."*

Shaber Silber.

MISS LAURA HARRIS will sing at the Gentlemen's Concert at Manchester, which takes place on Wednesday next, under the direction of Mr. Charles Hallé. Mr. Santley is also engaged at the same concert.

EXETER HALL.—The National Choral Society will commence its seventh season on Tuesday the 20th with a performance of *Elijah*, in which Mr. Santley will appear; Mr. Santley is also engaged by the Society for its Christmas performance of the *Messiah*, December 26th, and for the *Creation*, January 3rd; conductor, Mr. G. W. Martin.

DR. WYLDE has returned to London after a tour through Italy. Having visited all the principal establishments in the various Italian towns where collections of ancient music exist, Dr. Wyld, no doubt, has brought back with him ample materials for his approaching Gresham lectures.

DR. MARY E. WALKER, the female physician from the United States, having been solicited by many friends to lecture during her stay in this country, will give her first lecture at St. James's Hall on Tuesday evening next. The subject will be, "The Experiences of a Female Physician in College, in Private Practice, and in the Federal Army."

MADAME STODARE, who took an active part with the late Colonel Stodare in his feats of legerdemain, re-opens the "Theatre of Mystery," at the Egyptian Hall this day.

SIGNOR BETTINI AND MADAME TREBELLI gave a series of representations, at Rome, during which they played the parts of Count Almaviva and Rosina, *Il Barbiere*, eight times. The accomplished artists are now en route for Warsaw, where they are engaged for the winter season.

CRYSTAL PALACE.—At the seventh Saturday Concert, this day, Handel's *Alexander's Feast* is to be given.

MADAME GASSIER.—This popular singer, whose exceptional means so long gave her a distinguished position before the public, died last Thursday, at her husband's residence in Madrid. Mad. Gassier made her first appearance in London, as Elvira (*Ernani*), in 1845.

DUBLIN.—(From a correspondent.)—The engagement of M. Julien at the Exhibition Palace, which will shortly terminate, affords the opportunity of hearing programmes of a varied and attractive character evening after evening, strengthened by the aid of a very fine band. The composers who have been represented range from Haydn, Beethoven, &c., &c., to Strauss and Marriott. The concert last evening opened with Auber's overture to *Les Diamants de la Couronne*, which was given with grand effect. The "Village Blacksmith" followed, sung by Signor Garcia, and deservedly applauded. Mendelssohn's violin concerto was given by Mons. Victor Baziau with such tone and execution as to make it one of the sensations of the evening. The appearance of the *prima donna*, Mdlle. Linas Martorelli, to sing Mozart's aria "Voi che sapete" was the signal for a round of applause. This gem was beautifully sung by Mdlle. Martorelli, as was also the ballad "Meet me early," by Guglielmo. We had also the *andante* from the C minor symphony, Beethoven, and the overture to *Zampa*, rendered by the band in a manner complete in every respect. To-day a grand afternoon concert is announced with a very attractive programme.—Oct. 31.

MELBOURNE.—From the *Age* of September 17, we learn that the International Exhibition was inaugurated by a Concert given under the direction of Mr. Charles Horsley, in the magnificent new hall. The principal piece was Mendelssohn's *Lobgesang*, which, if not altogether perfectly executed, had a great success. A new march, called "The Exhibition March," composed by Mr. Horsley expressly for the occasion, was received with loud applause and encored. The writer speaks in high terms of the band. The solo singers were Miss Bertha Watson, Miss Liddle, and Mr. Donaldson. His Excellency the Governor arrived before the concert commenced and staid to the end.

EASTBOURNE.—Mrs. John Macfarren gave one of her evenings at the pianoforte, last Monday, in the Assembly Rooms, playing selections from Beethoven, Handel, Mozart, Mendelssohn, Weber, Gounod, and was encored in Mendelssohn's "Spinnelied" and Brissac's "Ould Ireland." Miss Banks and Miss Palmer gave Macfarren's duet "Oh, sweet summer morn" and Mendelssohn's "May-bells," the former redemanded. Miss Banks was encored in two songs, and Miss Palmer won a like compliment for Hullah's setting of "The three fishers."

MUNICH.—The reports about the King of Bavaria having presented Herr Richard Wagner with a stick surmounted by a swan set in diamonds, and of the return of Herr Haus von Bülow, are destitute of foundation.

MISS MILLY PALMER.—During the run of the *Frozen Deep* at the Olympic Theatre, in which drama Miss Palmer is not engaged, Mr. Wigan has granted her permission to play with some well-known military amateurs at Richmond, Windsor, and Aldershot. Miss Palmer appeared at Richmond in *The Lady of Lyons*, and other popular dramas and comediettas, with the most satisfactory results.

MR. AGUILAR'S MATINEES.—The programme of last week's performance was as follows:—Sonata in G (No. 1, Op. 29), Beethoven; "Christiana" (a dramatic and romantic piece), Aguilar; Caprice in E, Mendelssohn; Prelude (No. 19), Nocturne (Op. 9, No. 2), Impromptu in A flat—Chopin; "Last Look" (Romance), Aguilar; Sonata in A minor, Aguilar; Lieder ohne Worte, Mendelssohn; Fantasia on an air from *Fra Diavolo*, Aguilar; Transcriptions—"Appeal" "In a wood on a windy day," Aguilar; Réverie, Mazurka—Aguilar.

SPENNYMOOR.—The Harmonic Society gave a concert (the first this season), on Wednesday, which was attended by a large audience. The band, which has reached a fair standard of excellence, gave several pieces. The singers were Miss S. J. Welford, soprano, and Mr. David Lambert, bass. Miss Welford was encored in "Bid me discourse" (Bishop); and gave a pleasing reading of "Auld Robin Gray." She also took part with Mr. Lambert in the duets, "Syren and Friar," and "Of fairy wand had I the power." Mr. David Lambert sang "O ruddier than the cherry," and won an enthusiastic encore. Equally entitled to praise was Ardit's "Stirrup cup," while the "Irish song," elicited a loud encore. Mr. J. Wood, pupil of Ole Bull, was solo violinist and leader, and afforded great pleasure by the manner in which he gave De Beriot's "Air, with variations." A duet for violin and flute was played by Mr. Wood and Mr. T. Colley. Mr. William Snaith, the "comique," gave several popular ditties, which were received with laughter. Mr. Holliday was pianist. Thus the efforts of the society to provide music for the neighbourhood were crowned by success. The concert was brought to a close by the band, with the National Anthem.

The wardrobe of the "Pyne and Harrison" English Opera Company, sold recently by Messrs. Puttick and Simpson, realized about £800.

ALTRINCHAM.—The new Lecture Hall was opened on Saturday evening with a concert, conducted by Mr. Charles Hallé. The appearance presented by the room, with the elegant attire of the ladies, was brilliant. There were no formal proceedings. Shortly after seven o'clock the concert was opened with a first-rate programme. Mr. Charles Hallé is well known in this neighbourhood, and eminently popular. Mendelssohn's *Andante and Rondo Capriccioso* with which Mr. Hallé closed the first part, was a splendid example of the taste and skill alike of the player. Handel's "Harmonious Blacksmith" received the only encore of the evening, when Mr. Hallé substituted "La Truite" of Heller. Thalberg's "Home, sweet home" brought the concert to a close. Mr. Hallé was deservedly admired in the duet for pianoforte and violin. The playing of Mr. Carrodus was exceedingly good, and prepared us for the greater treat in the violin solo which he gave in the second part. Mr. Carrodus deservedly ranks high amongst the violinists of the day. The performances of M. Lavigne on the oboe were highly appreciated. The two solos were of his own arrangement and did ample credit to his musical taste and skill. The names of Miss Banks and of Madame Laura Baxter are well known. They were both in excellent voice. The cavatina by Miss Banks, "Tell me, skylark," was rendered with great taste and received as great applause. Madame Laura Baxter gave "The fairy's whisper," composed expressly for her by Henry Smart, with much power. Nothing, however, was more successful than the two part-songs of Mendelssohn. Never were two voices more admirably blended than in "O, wert thou in the cauld blast," and "The May bells," examples of very different styles. The accompaniments to the vocal music were given by Mr. R. Andrews, who has recently come to reside at Bowdon. Mr. Andrews is a veteran in the cause of music, having made many years ago a reputation, which he sustains with the enthusiasm, and not a little of the vivacity of youth. His accompaniments were characterized by refined taste and delicacy of touch. We cannot conceive of any better. The whole of the arrangements for the concert were carried out by the directors with success.

A POLYACOUSTIC SINGER.—The *Independence Belge* announces the arrival at Brussels of M. Zoni, "an artist unique of his kind, who has contrived, thanks to a special endowment of nature developed by sedulous labour, to make of his vocal organ a veritable orchestra." Not only, we are told, does M. Zoni imitate the greater number of the instruments in the band with marvellous fidelity, but he succeeds in making several heard at the same time—without, be it understood, any other resource than the elasticity of his larynx. It is above all curious to hear him imitate a musical box; the illusion is complete, and the effect is exactly that of the instrument. Further we learn from the *Independence Belge*, that M. Zoni is a musician of merit, and that he has arranged for his vocal orchestra divers pieces and overtures entire. Wherever M. Zoni has been heard he has had a great success.

VIENNA.—The Members of the Association for Male Voices have repeated their monster concert for the benefit of the widows and orphans of those who fell in the late war. The receipts from the two performances exceeded the most sanguine expectations, and amounted to about seven thousand florins.—The places of public amusement are again filled as they used to be, one reason being the gradual disappearance of the cholera.—All the papers are full of the crisis in the affairs of the Imperial Operahouse. There is a report that the theatre will be leased out as a private speculation. The friends of the Opera still hope, however, that such is not the case.—There is an almost incredible rumour that Herr Henrion, the author of some successful operettas and farces, has written for the Harmonie-Theatre, a farce entitled *Fagott und Schaffott*, (*the Bassoon and the Scaffold*). As announced in last week's number of the *MUSICAL WORLD*, a bassoon player belonging to the above theatre was arrested on a charge of murder, but it is almost impossible to think that anyone would select such a subject as the subject of a farce.

FLORENCE.—*L'Africaine* has at length been produced at the Teatro della Pergola with the most brilliant success, though, on account of the augmentation in the prices of admission, the house was not so full at the first two performances as it otherwise would have been. The management soon perceived, however, its mistake, and, at the third performance, resumed the regular tariff. The result was that the theatre was crammed. The *mise-en-scène* is magnificent, and would have done honour even to La Scala at Milan—in its best days. The band has been doubled; so, likewise, has the chorus. The costumes are all new and gorgeous, and the scenery is painted by Zuccarelli. Mad. Ferni was excellent in the part of the heroine, and well supported by Mad. Mongini-Stecchi, Signore Carrioci, Capponi, and Giraltoni. The last-named artist as Nelusco, more especially distinguished himself. The subordinate parts, however, were sustained in an unsatisfactory manner, causing the fine trial scene in the first act to lose half its effect. But, despite this, it created the most unmistakable enthusiasm, and the leading artists were recalled at the conclusion of the act. There, as elsewhere, the audience applauded most the well-known effects. Thus, the Romance of Seika in the first act; Nelusco's airs; the duet between Vasco and Selika in the dungeon, etc., evoked more than usual marks of approbation.—A prize was lately offered by the management of the Pergola for the best opera. Twenty-two scores were sent in, but of all these only two were judged worthy of production. They were composed by Signori Tadeuci and Gialdini.—Maria Wieck, the pianist, has arrived here.

ROME.—A project is on foot for erecting a monument to Palestrina, the composer, and a committee has already been formed to carry it out.

HANOVER.—It was reported that Dr. Gunz was about to leave the Royal Opera. Such is not his intention; at least, not at present.

SCHAFFHAUSEN.—Herrn Joachim and Brahms lately gave a joint concert here.

LEIPZIG.—Herr Abert's opera of *Astorga* has been produced here under the direction of the composer. The public were greatly pleased, but the critics do not consider the work deserving of the reputation which preceded it.

MUSIC RECEIVED FOR REVIEW.

ROBERT COCKS & Co.—"The Moss Rose," ballad, by Waldemar Malmene; "Woodland Trillings," by Immanuel Liebhich; "Vive la Reine," by B. Richards; "A wearied dove," by W. T. Wrighton.

DUNCAN DAVIDSON & Co.—"Longings," song, by Lovell Phillips.

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40 Hark! the lads and lasses merry - - - -	- - - -	-	S. A. T. B.
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45 Sheath the sword - - - -	- - - -	-	S. A. B.
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